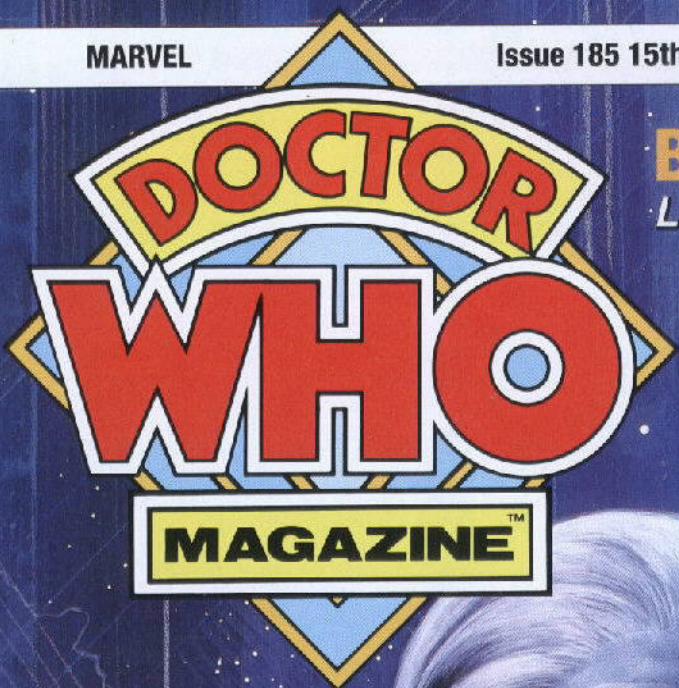


MARVEL

Issue 185 15th April 1992 UK £2.25 US \$4.50 CAN \$5.50

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MATRIX DATA-BANK

Before starting this issue's offering, a plea about one type of letter we commonly receive which runs "I have such-and-such a piece of Doctor Who merchandise that I think is rare. Wozit werf John?" Firstly, a guide to the rarity of an item is given by my learned colleague David Howe in his *Collector's Corner* column, and secondly prices for merchandise vary greatly from place to place, dealer to dealer and item to item. The best guide is that an item's value is whatever you are prepared to pay for it. So, no more requests for valuations please.

The other common question is "How can I get rare merchandise?" The general answer is to keep your eyes open: jumble sales, comic marts, specialist collectors shops, book, record and magazine collector magazines, second-hand stalls, Oxfam shops... you'd be amazed what turns up in the most unexpected places.

Right... eyes down for some questions..

FENRIC FOOTAGE

Matthew Reece-Ford of Colchester asks where the new footage in the BBC Video release of *The Curse of Fenric* appears. Briefly the extra items are as follows:

Part One: Extra inserts with Sergeant Leigh reporting to Captain Bates on the radio as he watches the Doctor and Ace; a slight extension of the Doctor and Ace in the bunk room sequence; a new scene between the Doctor and Reverend Wainwright on their way to see Judson in the crypt; a new scene of Phyllis and Jean mimicking Mrs Hardaker's warnings about the bay to Ace at the cliffs; a new scene of Ace wanting to 'sort out' Millington for ordering the baby off the base.

Part Two: A slight extension of the scene where Wainwright reads a sermon to himself; a new scene of Millington herding Ace and the Doctor at gunpoint.

Part Three: A slight extension to a scene as the Doctor and Wainwright leave the base for the church; a slight extension to a scene between Kathleen and Ace in the bunk room as Ace tells Kathleen to take

POSTER POSER

Following the Patrick Troughton and Yeti poster in DWM **Issue 180**, Alex Moisan of Dewsbury asks in which editions portraits of the other Doctors have been painted by the talented Alister Pearson. The ones you'll have to hunt for or order as back issues (see the advert on page 17 to see if they are available), are William Hartnell and the Cybermen in **Issue 123** (April 1987) Jon Pertwee and the Ice Warriors in **Issue 160** (May 1990), Tom Baker and the Sontarans in **Issue 154** (November 1989), Peter Davison with Sea Devils/Silurians in **Issue 174** (June 1991), Colin Baker and the Daleks in **Issue 118** (November 1986) and Sylvester McCoy and the Rani in **Issue 130** (November 1987).

Also looking back into our own past, Simon Guerrier of Winchester asks if we have done an archive feature on his favourite serial, *Lagopolis*. Indeed, it was written by Richard Marson in **Issue 109** (February 1986).

TRISTRAM'S TUNES

Anthony Hunt of Hope Valley, Australia asks about Tristram Cary, known for electronic music and other incidental scores, who now resides in Adelaide, South Australia. Which *Doctor Who* serials did he work on, and are any available on video? Tristram was initially approached to actually write the theme music for the programme - before that honour went to Ron Grainer. However, he did contribute the un-nerving musique concrete score to *The Daleks* (available on BBC Video). He



Photo©Ray Cusick

then associated with The Eddie Walker Ensemble on a more conventional score for *Marco Polo*. *The Rescue* re-used his music from *The Daleks*, as did parts of *The Daleks' Master Plan*, *The Ark* and *The Power of the Daleks*, although he did compose fresh scores for other parts of *The Daleks' Master Plan* (again with The Eddie Walker Ensemble) and the saloon music for *The Gunfighters* performed with Tom McCall and Winifred Taylor. His final music for *Doctor Who* was an electronic score for *The Mutants*.

DOUBLE TROUBLE

Tim Harrison of Mutrah in the Sultanate of Oman asks me why in the episode guide to *Black Orchid* in **Issue 157** it was clearly stated that Sarah Sutton played both Nyssa and Ann Talbot, when in Target's *The Programme Guide* it credits Vanessa Paine as playing Ann. The answer is that both Sarah Sutton and Vanessa Paine played both Nyssa and Ann. However, Vanessa only appeared in camera shots where both characters were required to appear together and split screen could not be used. Here, she would be photographed from behind to hide her face, or would be wearing the fancy dress mask or in long shot to obscure her features.

care.

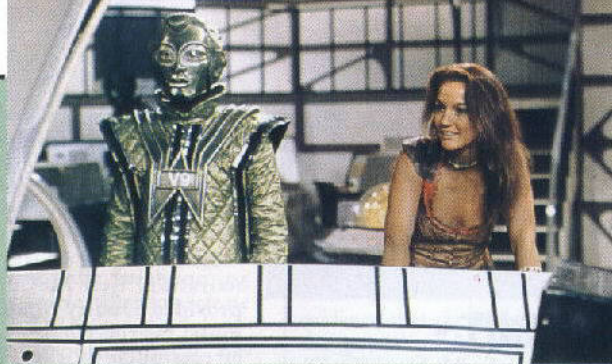
Part Four: An extension to a tunnel scene in which soldiers fire upon the girls to no effect and are killed by Haemovores; a brief new scene in which Fenric comments that "Everything stops for tea"; a new scene in which Sorin 'sings' to escape Jean and Phyllis; an extension to the Doctor's meeting with the Ancient One in which the pursuit of the flask is discussed; plus very minor extensions to Ace and Kathleen barricading the bunk room and the Doctor and Ace at Maiden's Point.



WORLD WRITERS

From Birmingham, Matthew Griffiths asks who wrote the stories in the *Doctor Who* Annuals from World Distributors. Generally these were by in-house writers at the publishers, who are not credited (and probably didn't want to be!). The Annual issued in 1967 does actually include writer credits: Kevin McGarry, J. L. Morrissey, J. H. Pavey, M. Broadley, J. W. Elliott and Colin Newstead.

Matrix Data Bank compiled by Andrew Pixley, co-editor of Time Screen: The Magazine of British Telefantasy. If you have any questions about Doctor Who, send them to Matrix Data Bank, Doctor Who Magazine, Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. Please note that we receive a huge number of queries, some asking the same question. We try to respond to all enquiries but personal replies are IMPOSSIBLE. No exceptions!



"I'm so confused."
"So's the TARDIS."
The Doctor and Romana, *Shada*.

There's been a lot of comment from our readers about recent stories in *Doctor Who Magazine* concerning the future production of *Doctor Who*. For the record, we wish to make it clear that although we are confident the BBC will bring back *Doctor Who*, we have never categorically stated that any independent production company has yet been given the contract to produce a new series. We remain concerned by the fact that it has taken over two years to make any definite announcement regarding the future of a show with such worldwide appeal, commercial viability and strong characterisation and past storytelling. Whatever form of action individual readers personally feel is needed to achieve a straightforward response from the BBC concerning *Doctor Who*, we would urge them not to slack in their efforts despite the optimistic reports that have recently appeared in both *DWM* and other publications.

DWM will continue to cover the worlds of *Doctor Who* whether a new series is currently being produced or not. When a new series does go into production, we will publish up to the minute stories on all facets of its making. Meanwhile, feel free to continue to enjoy new stories as comic strip and Brief Encounters, expanded coverage on past and repeated stories and much more, every four weeks!

Last Words : Page 49

GALLIFREY GUARDIAN 4
More news on the repeat season, including a look at the viewing figures, plus the latest news from Whodunnit around the world and

the chance to win copies of the new BBC videos

OFF THE SHELF 10
Gary Russell talks to 'The Two Andrews', Cartmel and Hunt about the Cat's Cradle trilogy.

DIRECTING WHO: MICHAEL FERGUSON 13

The director discusses his memories of such *Doctor Who* milestones as *The War Machines* and *The Ambassadors of Death* with Gary Russell.

ON SET: THE TIME MEDDLER 18
Designer Barry Newbery's work on this recently rescreened Hartnell story is examined by David Richardson.

WRITING WHO: IAN STUART BLACK 20

As part of our examination of *The War Machines*, Marcus Hearn talks to this prolific writer about *Doctor Who*'s first major contemporary adventure.

BRIEF ENCOUNTER: SHIPS 22
Two old friends of the Doctor, now leading their own lives, find that coincidence is a funny thing. A short story by Jamie Woolley, illustrated by Andy Lambert.

ARCHIVE: THE WAR MACHINES .. 23
Andrew Pixley takes us through the making of this 1966 story which pitted the first Doctor against the might of a sentient computer and the lethal weaponry it created.

COMIC STRIP: THE GRIEF: 1 31
Dan Abnett, Vincent Danks and Adolfo Buyla present the first part of a new three part story. The Doctor and Ace arrive on Sorsha, and discover that the worst thing Ace thinks she can imagine isn't quite the worst thing at all.

AFTER IMAGE: THE MIND ROBBER 39

To celebrate the first UK transmission of this five part Troughton story since 1968, Martin Wiggins offers his view of why it is considered a real classic.

DESIGNING WHO:

JUNE HUDSON 41
Mark Wyman finds out just how one half of Season Eighteen's Costume

Design team went about creating the new-look *Doctor Who* for the Eighties.

CHANGE AND DECAY 42
As Logopolis and Castrovalva find their way into the video shops, Philip MacDonald explores in depth the contribution writer Christopher H. Bidmead made to *Doctor Who* during the early Eighties.

PICK OF THE PENGUIN 48
Frobisher makes one of his irregular appearances to guide us through his selection of your letters.

COMIC STRIP: THE DALEKS: 5 & 6 50
A double helping of Terry Nation and Richard Jennings' classic strip of the Sixties.

ON THE COVER: A new illustration by Target artist Alister Pearson depicting the First Doctor's valiant battle against *The War Machines*!

FREE POSTCARDS

We hope you like these next four postcards free with this issue. The final selection follows next issue!

Outgoing Editor: John (sniff) Freeman
Et Tu, Brutus:

Gary (power, at last!) Russell
Overworked Hero: Perl Godbold
Nice Lady: Louise Cassell

Outgoing Production Bod:
Mark Irvine (thanks Mark!)

Promotions Wunderkid: Sophie Heath
Advertising Executive: Jane Smale

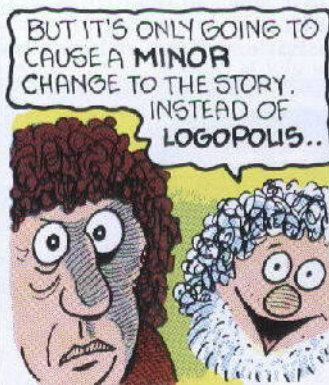
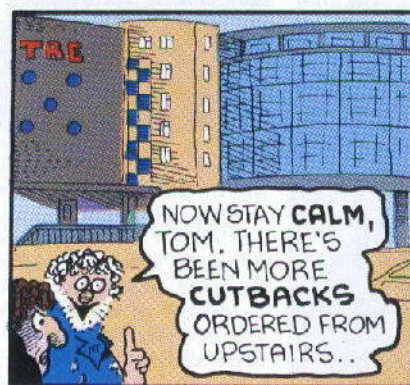
Adviser: John Nathan-Turner

Editorial Director: Paul Neary

Managing Director: Vincent Conran
Excelsior: Stan Lee

Thanks this issue to: David Jackson, Vicky Thomas, Michael Ferguson, Marc Platt, Andrew Cartmel, Andrew Hunt, André Willey, Robin Mills, Nigel Jellis, Alister Pearson, Barry Newbery, Ian Stuart Black, June Hudson, Fiona MacNamara, Charlotte Ashton and Bobbie Mitchell.

Doctor Who? by Tim Quinn and Dicky Howett



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Gallifrey Guardian

STILL NO DECISION ON SHOW'S FUTURE BUT - VIDEO BONANZA PROMISED FOR 1992



Shada: the only *Doctor Who* story never screened on BBC TV will now be released on video, with linking narration. Photo © BBC

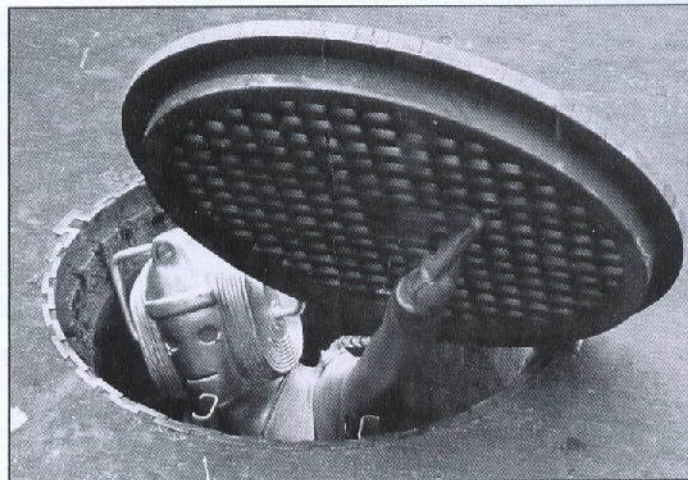
Despite the lack of a new series, it looks as if 1992 is going to be a bumper year for *Doctor Who* fans thanks to both the continuing repeats and BBC Home Video. In addition to the regular story releases, including the recently recovered *The Tomb of the Cybermen* next month, a huge number of special video releases are planned for this year in Britain, led by *The Pertwee Years*. In a shrewd marketing move, this tape was brought forward from its original July release date to March to tie-in with the TV repeat of *The Sea Devils*.

A version of the incomplete *Shada* by Douglas Adams will now be released in July, just one of three Tom Baker specials produced for Home Video. More than twelve years after it was cancelled due to a BBC technicians strike, producer Graham Williams' final story will now be revealed to more than the select fans who have seen it at conventions.

Although only one third of the story was actually recorded - comprising one week's filming on location in Cambridge and three days of studio work - the material was preserved ever since 1979 at the request of John Nathan-Turner, who tried at the time to complete the story prior to his first full story as producer - *The Leisure Hive*. He has always hoped that the material could be utilised in some way (and indeed some location footage was used in the 1983 twentieth anniversary story, *The Five Doctors*) and this new tape has enabled him to realise that

ambition. Nathan-Turner has adapted the unrecorded sections of Adams' script for narration purposes. Recorded scenes have now been edited into their correct story order and a linking narration

recorded by Tom Baker, both in camera and via voice over. Although the story has been told in the first person, at the new recording for *Shada* both Tom Baker and John Nathan-Turner



The Invasion: special release planned for this incomplete story. Photo ©BBC

stressed that the links were being narrated by "Tom Baker as Tom Baker" and not as a bizarre future version of the Fourth Doctor. As if to emphasise this point, the links were not recorded in costume.

In addition to the linking narration, Keff McCulloch has provided Dudley Simpson-style music for the release, and visual effects such as the villainous Skagra's floating mind siphoning sphere have also been added. David Brierley, who played the voice of K9 at the time of the story's original recording, has also been asked to provide the mechanical companion's voice for the film sequences, where it is currently missing.

The linking narration was recorded at London's Museum of the Moving Image exhibition in February, shortly before it ended, with Tom Baker flanked by many props from different eras of the show - including a monstrous Kraag from the original six part story itself, withdrawn from a recent costume auction for that very purpose.

The other two Tom Baker specials are *The Tom Baker Years* in two volumes, which will continue the already successful *Years Tapes* series. Although previous tapes contained a mixture of complete episodes and interview material, these two tapes contain one clip from every Tom Baker story. Tom Baker has again recorded the links for these by watching every clip in order to make an instant judgement and reminiscence of the story. Producer John Nathan-Turner assured DWM that very little of Tom Baker's comments have been edited out, which should make these two tapes a very enjoyable and honest self appraisal by the man many consider to still be the best Doctor, over eleven years after he appeared in the show as the leading actor.

Another special recorded at the same time as *The Tom Baker Years* is a version of Patrick Troughton's eight part Cybermen tale, *The Invasion*. Written by Derrick Sherwin from an idea by Cybermen co-creator Kit Pedler, the story is one of many currently incomplete Troughton stories in the BBC Archives. To cover the absence of Episodes One and Four Nicholas Courtney, who plays Brigadier Lethbridge-Stewart in the story, has recorded a linking narration to make up for the absent material. The actor has narrated the links as himself, in the same way as Tom Baker's links on *Shada*. No release date has been set for this story but DWM will keep you up to date on developments.

Next month sees the release of three regular story titles - *The Claws of Axos*, *The Aztecs* (available from Woolworths only) and of course, the eagerly awaited *The*

STOP PRESS: The Woolworth's release will now be *The Twin Dilemma*. The *Aztec* is to be released later this year.

Tomb of the Cybermen, which was returned to the BBC in January from the Far East. In addition to a cover by Alister Pearson, the tape will have an introduction by its director, Morris Barry, recorded at the same time as his interview segment for the forthcoming *Cyberman Special*, due for release alongside a *Dalek Special* in July.

It's been reported that if *The Tomb of the Cybermen* sells 30,000 copies BBC Video will make a determined effort to contact every overseas television station *Doctor Who* has ever been sold to in an effort to track down any more missing episodes from the series. Previous missions of this sort have been carried out by BBC Archives with some success and the efforts of well intentioned fans have also resulted in the return of material.

The *Doctor Who* Appreciation Society are planning a pre-Video release screening of *Tomb* in conjunction with BBC Enterprises. This will take place on Sunday April 26th at BAFTA, in London. A one-day event, tickets will be £19.50 and the day will include guest panels featuring people involved in the story in addition to the screening itself. Frazer Hines, script editor Victor Pemberton and Cyber Controller Michael Kilgariff are all confirmed. For more information, send a stamped addressed envelope to DSL, PO Box 357, London SW19 8BT as soon as possible.



Alister Pearson's cover for *The Tomb of the Cybermen* BBC Home Video

NEW ADVENTURES...

But on the printed page only, for the time being! Virgin Books are continuing their heavy schedule of re-issued, re-jacketed books this year, as well as the bi-monthly release schedule for their *New Adventures* series. Andrew Cartmel's installment of the *Cat's Cradle* trilogy, *Warhead*, is out this month, with the final segment, *Witch Mark* by Andrew Hunt, coming in June. This month, incidentally, also sees a reprint of the first *Cat's Cradle* book, *Time's*

PUBLIC IMAGE

British repeats ratings and video sales...

Initial ratings have been very healthy for BBC2's *Doctor Who* retrospective and are once again further evidence that the series retains its popularity with the general public. The repeated four episodes of *The Time Meddler* had, on average, 2.59 million viewers; well below their original 1965 figures, but only thirty percent less than the average for *Battlefield* (screened in 1989), the most recent season opener.

These figures are good for their slot, particularly since comparisons of weekly audience shares indicate that BBC2 generally has seventy percent fewer viewers than BBC1. Even better, the appetising clips compilation, *Resistance is Useless*, produced by The Late Show team, clearly surpassed *Battlefield* Part One's rating of 3.1 million.

However, only *Resistance is Useless* appeared in the Top Five BBC2 programmes for its week, where *Star Trek: The Next Generation* and *Thunderbirds* are almost sitting tenants (just two of the SF/Fantasy series that are incidentally making a major contribution to BBC2's battle for a good TV audience share against Channel 4). The Hartnell four-parter held only half the audience of Gerry Anderson's FAB puppets, despite following directly in BBC2's strong Friday evening schedule.

Speculation is rampant that ratings for the repeats will grow when the season switches to colour stories with *The Sea Devils* in March and more recent Doctors, in much the same way that *Star Trek* has built up its audience over the last few months and prompted BBC2 to purchase the final episodes of Season Three. Indeed, BBC2 head Alan Yentob seems delighted with the response to *Doctor Who* and recently went on record in *Stage and Television Today* as saying he'd like to see a new

fantasy-style series on his channel - a far cry from BBC1 controller Jonathan Powell's apparent lack of enthusiasm for the show.

Video sales have also gone well for BBC Home Video's two January *Doctor Who* releases, judging from their high chart placings. Tom Baker's debut story, *Robot* and Peter Davison's finale *The Caves of Androzani* were the highest new entries in their debut week, storming in at Number 5 and Number 6 respectively on the CIN/Gallup survey. Only blockbuster feature films *Fantasia*, *Ghost*, *The Little Mermaid* and *Home Alone* outsold either four-parter in that time. In the previous week's wholesale chart, showing shipments to the shops in expectation of sales, the pair held the same positions, but in reverse order.

However, like other collectables charting on instant sales to expectant fans, *Doctor Who* videos have short shelf-lives as bulk sellers. In their second week *Robot* and *The Caves of Androzani* fell to Number 18 and Number 20 respectively; by their third week, to Number 30 and Number 34, with the Fourth Doctor's debut still selling better.

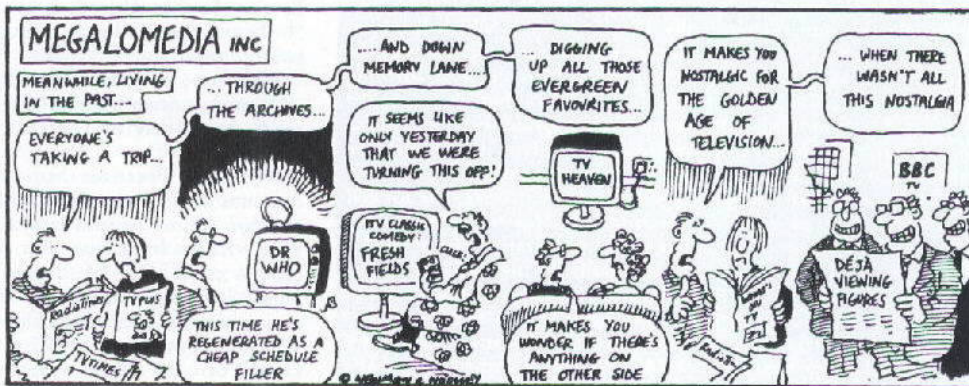
One ironic development in the video market in January was the take over of the Pickwick Group by Carlton Communications. Pickwick are the distributors of BBC Videos, while Carlton of course ousted Thames Television from their weekday franchise in last Autumn's franchise auction for a part of the commercial ITV Network. This means that a leading player in "ITV- The Next Generation" is responsible for distributing *Doctor Who*, and any other programmes with potential video sales, that the BBC may produce to rival Carlton's own im-minent commissions. Now, that's entertainment!
 Mark Wyman

THE DOCTOR WHO REPEATS: RATINGS INFORMATION

Story	Transmission Date	1992 Rating	First Run Rating (1965) (Source: DWB)	1992 Chart Position
<i>Resistance is Useless</i>	3rd January 1992	3.51 m	8.9m	5th
<i>The Watcher</i>	3rd January 1992	2.37 m	8.8m	15th
<i>The Meddling Monk</i>	10th January 1992	2.79 m	7.7m	21st
<i>A Battle of Wits</i>	17th January 1992	2.58 m	8.3m	13th
<i>Checkmate</i>	24th January 1992	2.63 m	8.3m	15th
<i>The Mind Robber: 1</i>	31st January 1992	2.57m	6.6m	16th



All screenings were billed at 6.50pm, except *The Watcher* (incorrectly listed as *The Meddling Monk* in *Radio Times*), shown at 7.20pm. *A Battle of Wits* matched the rating of the outstanding, but much higher-profile Screen Two film *The Grass Arena*, shown two days later. The 1965 ratings are included for interest only: the ratings system used today is far more accurate and tabulated in a different way.



How the national newspaper, *The Guardian*, greeted the new season of repeats!

Crucible by Marc Platt a mere two months after it's first printing! August sees Mark Gatiss' *Nightshade*, with a cover by Cat's Cradle artist Peter Elson, and October's offering is Paul Cornell's opening installment of the Future History Cycle, *Love and War* with a cover by top DWM comic strip artist Lee Sullivan. This book sees the temporary departure of Ace and a new companion entering the TARDIS, Bernice Summerfield. The year ends for *The New Adventures* in December with Ben Aaronovitch's novel, *Transit*. Some of the themes in this story were part of a *Doctor Who* comic strip proposal which Aaronovitch

submitted to DWM over three years ago and included a character called The Destroyer...

February 1993 sees *The Highest Science* by Gareth Roberts, and April gives us *The Pit* by Neil Penswick. Series editor Peter Darvill-Evans' contribution to *The New Adventures*, the provisionally titled *Deceit*, which will reintroduce Ace to the series, is out in June 1993 and the whole Future History Cycle is wound up in August by Andy Lane and Jim Mortimore's *Lucifer Rising*.

As far as the Target reprints go, these are still selling exceptionally well. The rest of 1992 has *Robot* and *The Caves of Androzani*, both by Terrance Dicks, out next

month. Alister Pearson's and Andrew Skilleter's video covers adorn their respective books. June has Brian Hayles' classic *The Curse of Peladon* and Terrance Dicks' novelisation of the sequel *The Monster of Peladon*, both with new Pearson covers. July features two Terrance Dicks written Dalek stories, *Planet of the Daleks* and *Destiny of the Daleks*, both with covers by Alister Pearson. August sees Alister's work on Malcolm Hulke's *The Cave Monsters*, now retitled *The Silurians* and Dicks' *Warriors of the Deep* novel.

Following on from these in September will be reprints of two John Lucarotti novels, *The Aztecs*, utilising Andrew Skilleter's video artwork on the cover, and *The Massacre* with a new Alister Pearson cover. Alister will also be hoping to provide the covers for October's provisional releases which are *The Tomb of the Cybermen* (possibly re-using his video cover artwork) and it's semi-sequel *Attack of the Cybermen*, the 'youngest' Target novelisation to be re-covered.

it is, DWM will let you know. Mean-while, their very successful *Just Who on Earth is Tom Baker* tape and the Sophie Aldred *Myth Makers* are still on sale via outlets such as John Fitton. *The War Machines* Archive: Page 23.

IN BRIEF...

No news is good news? The BBC still have yet to make up their minds about the future of *Doctor Who*, which should come as no surprise to our readers. However, letters continue to flood into the BBC - a persistence for information that outranks comments on any other show - and one independent bidder hopes to have more news on the success or failure of the bid by mid-March. More news on that as we get it. Various Save the Doctor campaigns, as reported in previous issues of DWM are continuing despite fierce criticism of some tactics from DWM readers themselves - a criticism reflected in comments in the leading 'zine *DWB*. The *Doctor Who* Appreciation Society are still urging letter-writing as their prime weapon and one group of fans has investigated the possibility of taking out giant poster space near the BBC TV Centre in London. Perhaps DWM readers can think of an appropriate slogan?

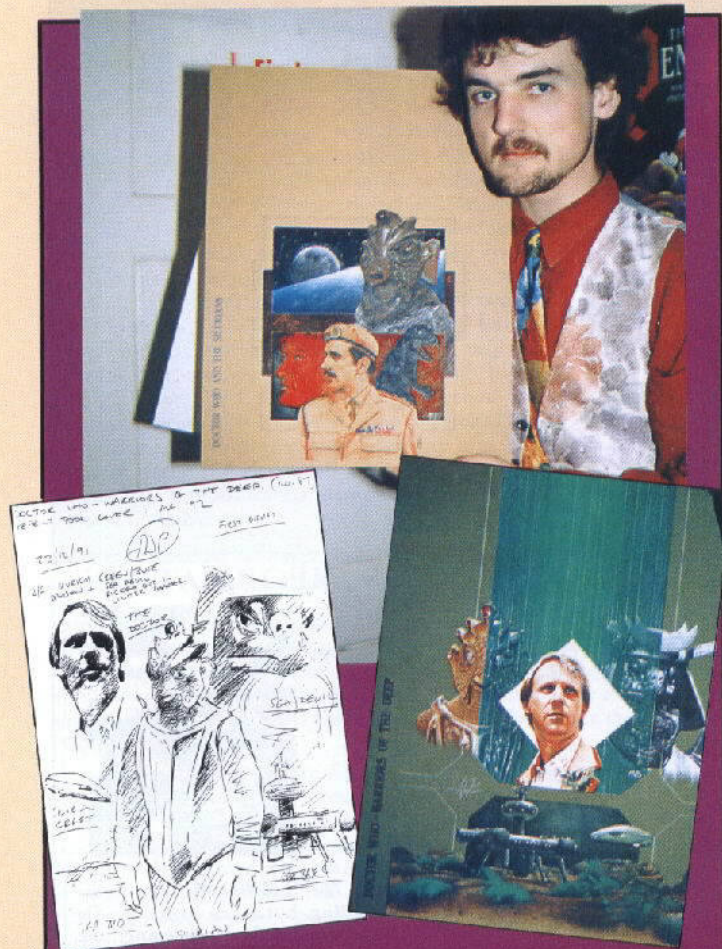
BEYOND THE TARDIS

Obituary: Colin Douglas died in January at the age of 79. Best known for *A Family at War*, Colin made two *Doctor Who* appearances, as Donald Bruce in *The Enemy of the World* and as Reuban in *The Horror of Fang Rock*. He also provided the Rutan voice in the latter story, when it possessed Reuban.

Doctors: The late Patrick Troughton plays the guest villain in *The Old, the New and the Deadly*, an episode on the recently released ITC tape *The Persuaders* Volume One. His companion, Frazer Hines can be seen immortalised as a child in *The Adventures of William Tell* Volume One, also from ITC.

The long-awaited return to our screens of Tom Baker takes place on March 31st with the first episodes of *Medics* series two.

Peter Davison is currently uncharacteristically unemployed and is on an indefinite visit to Los Angeles with his wife, Sandra Dickinson, examining job possibilities. However, prior to disappearing, he did reprise the role of Dr Stephen Daker in Andrew Davies' *A Very Polish Practice*, the long awaited ninety minute sequel to *A Very Peculiar Practice*, in which Stephen and Greta (Joanna Kanska) have set up



Alister Pearson's new covers for the forthcoming *The Silurians* and *Warriors of the Deep* reprints from the Target *Doctor Who* imprint, plus Pearson's initial rough sketch of the *Warriors* cover, which has been significantly changed. "Peter Darvill-Evans wasn't over impressed with the original sketch," explained Alister, "but he couldn't think of anything constructively critical to say about it. He just didn't think it was of the same standard as some of my other recent work. I agreed with him - but at the time couldn't dream up any alternatives. A while later it dawned on me that the Silurian looked as though he was taking a stroll on the sea bed, which, obviously, was not an image I wanted to convey! It looked downright silly! Peter likes the new covers for *The Monster of Peladon* and *Destiny of the Daleks* due to their foreground scenes. Bearing that in mind, I decided to alter the composition quite drastically. So now we have the Sea Base and the Silurian craft in a little scene of their own at the bottom with the Doctor, Silurian and Sea Devil above in a sort of semi-Battlefield cover style configuration. It meant using reference material that I'd used before (on the Fifth Doctor poster in *DWM* 174) but I don't think that's important. The alterations also afforded me the opportunity to include a subliminal reference to Tony Burrough's set design for the story."



IN PRODUCTION

Filming has now finished on *More Than A Messiah*, the BBV video follow-up to their successful *Summoned By Shadows*. Director Bill Baggs is very pleased by the material he has recorded and hopes to reunite the cast, which includes Colin Baker, Nicola Bryant, Sophie Aldred, Barbara Shelly and Peter Miles at a future point to make a third release.

BBV hope to make *More Than A Messiah*, written by Nigel Fairs, ready for release by the end of March.

Reeltime Pictures hope to continue their irregular schedule of *Myth Makers* releases later this year with at least two new interview tapes. One of these will hopefully feature Jackie Lane, best remembered as Dorothea 'Dodo' Chaplet, companion to the first Doctor between *The Massacre* and *The War Machines*. Nothing has been confirmed yet, but as soon as

a poorly funded medical practice in Poland, but it is not long before commercialisation rears its ugly head in the form of Bob Buzzard (the superb David Troughton). Expect to be entertained in September under the *Screen One* banner.

Commenting in *The Stage* (January 23, 1992) on his recent exposure in Alan Bleasdale's *Having A Ball*, Sylvester McCoy said, "You could hear the audiences being surprised. There was a sort of gasped whisper and the rustle of elbows nudging ribs - but after a while they got used to it." Regarding *Doctor Who* and its questionable return, he commented, "I rely on the man on the sixth floor of the BBC who cleans out the executive loos for all my information! I really do think the series should be brought back but I would be very surprised if they asked me to do it. It's been a while and the nature of the series is that after a gap like this they bring in a new Doctor every time because there is a new audience as well as the diehard fans." Sylvester is currently preparing to work on a junior version of *What's My Line*, and was also called upon to review the latest *Star Trek* film, *The Undiscovered Country*, for *Q1 for London*. Speaking to DWM staff who were also at the screening in February he described it as "A minor classic. I'd call it a major classic, but that might confuse it with the general election!"

Companions: Maureen O'Brien, seen as Vicki in the recent rerun of *The Time Meddler*, has written her first play, *The Cutting*, a production of which opened at London's Bush Theatre on February 10 starring Paul Freeman.

Companion's Cousin: Frazer Hines' cousin, Hamish Wilson, who could briefly be seen playing Jamie during *The Mind Robber* rerun because Frazer was indisposed with chicken pox, is now a radio producer, whose most recent work has been the Radio 4 adaptations of Anthony Price's *The Labyrinth Makers* and Bram Stoker's *Dracula*, which incidentally had incidental music by Malcolm Clarke.

Producers: The new six-part comedy series, *So Haunt Me*, starring Miriam Carlin and currently airing on BBC1, was produced by Verity Lambert's company, Cinema Verity. Philip Hinchcliffe has become embroiled in a row over his three part serial, *Friday On My Mind*, which is due to be shown on BBC-1 in April. It all revolves around the use of amateur walkers, which Portman Productions, for whom Hinchcliffe was work-

LINKING SHADA

On Tuesday 4th February 1992, DWM were invited along to the Museum of the Moving Image's Behind The Sofa *Doctor Who* exhibition to watch Tom Baker record the linking material for one of the three special Tom Baker releases from BBC Home Video this year.

Despite it being over twelve years since the story was in studio, Tom clearly remembered *Shada* well, entertaining us with witty reminiscences about the story and the actors involved inbetween takes. Indeed, Tom talked quite happily about a variety of memorable actors he had worked with during his time on the show. Seeing again props such as the Giant Robot K1, Davros and the sarcophagus from *Pyramids of Mars* seemed to be bringing back memories of actors he enjoyed working with such as Michael Kilgarriff, Michael Wisher and Gabriel Woolfe. Much of the linking material was recorded with Tom seated at various points around the exhibition. At one point, during his rendition of the climax to *Shada*, seated next to a monstrous Kraag from the same story, Tom was interrupted by another old foe. This incident, one you won't see on the finished tape, involved a nearby prop Ice Warrior who (perhaps finding it a little too hot) lurched forward and collapsed beside the actor! Exhibition designer Lorne Martin immediately leapt to the rescue and quickly restored the unfortunate Martian to his upright position and a quite unruffled Tom Baker carried on telling the story! *Shada* is due out in July this year, alongside *The Dalek Special* and *The Cyberman Special*, all three written and produced by John Nathan-Turner.

Photographs: Setting up a shot for the *Shada* links; Tom and Kraag, the monster from the incomplete story; at the entrance to the exhibition; and - the one and only...? All photographs © Austen Atkinson Broadbelt



ing, was entitled to use, under the terms of the Television Films Agreement relating to independent production companies. This is unlike fully fledged BBC productions, where only Equity members can work. Philip is currently developing *Downwardly Mobile*, a new sitcom about newly redundant yuppies written by Alistair Beaton and Barry Pilton, which is to be co-produced by Portman and Yorkshire TV. **Script Editors:** Douglas Adams' next *Hitch-Hiker* book, *Mostly Harmless*, is now back on the agenda. The former *Doctor Who*

script editor was profiled on *The South Bank Show* in January. **Writers:** Johnny Byrne's script for the *Doctor Who* movie may or may not ever be filmed. However, George Dugdale and Peter Litten were obviously impressed enough to ask him to co-write a screenplay with Steve Conrad for *Brothers of Siam*, which they are hoping to direct for Film and General under producers Clive Parsons and Davina Belling. The film concerns the story of the original Siamese twins. How long will this one run for?!

Dominic May

ADDITIONAL INPUT

In the *Doctor Who UNIT Special*, we omitted to credit a photograph of Brian Blessed to Ian Brooker. DWM apologises for the oversight.

Our apologies as well to Mick Roberts of Cardiff who we incorrectly named as Mick Jones in the photographic credits in the archive feature on *Delta and the Bannermen* in DWM 184.

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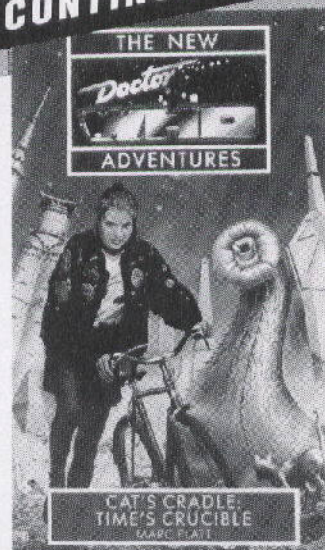
CAT'S CRADLE: WARHEAD Andrew Cartmel £3.50 (Published April)

CAT'S CRADLE: WITCH MARK Andrew Hunt £3.99 (Published June)



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BBC VIDEO COMPETITION

Two new Doctor Who tapes go on sale in Britain this month - *Logopolis* and *Castrovalva* - and we have FIVE sets of both of these Christopher H. Bidmead classics to give away! All you have to do is answer the two questions below, and send your answers on a postcard or the back of a sealed envelope to: *The Portreeve's Halbox*, Doctor Who Magazine, Arundel House, 13/15 Arundel Street, London, WC2 3DX by 28th May 1992. Usual Marvel competition rules apply and multiple entries will be block transferred away! (US readers please note: These videos are BBC VHS PAL standard copies and will not play on traditional USA NTSC systems).

1) What was the Greek-like name of the project on Earth involving a radio telescope where the Fourth Doctor regenerated into the Fifth?

2) Name one other Peter Davison story written by Christopher H Bidmead.

3) BBC Costume Designer June Hudson worked on many other Doctor Who stories. Which was her first?

Name.....

Address.....

..... Date of Birth

T-SHIRT COMPETITION

GUDI, aka The Black T-Shirt Design Company whose new Sylvester McCoy, Sophie Aldred and Colin Baker T-shirts we mentioned in DWM 183, have generously donated some to us. We have FIVE sets of the three shirts to give away in this easy to do competition. All you have to do is answer the three questions below correctly, tell us which size you would like and send your answers, on a postcard or back of a sealed envelope please, to *T-Shirt Terror*, Doctor Who Magazine, Arundel House, 13/15 Arundel Street, London WC2 3DX by 28th May 1992. Usual Marvel competition rules apply and multiple entries will be sent to a black hole!

1) Name the *Doctor Who* radio story that Colin Baker appeared in.

2) For which TV story did Sylvester McCoy learn to juggle?

3) In which story did Ace save her Mother?

Name.....

Address.....

..... Date of Birth

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OFF THE SHELF

From the murky depths of the Thames to the heat of the Master's fireplace, Gary Russell tracks down the latest BBC Video releases. And from the world of print 'The Two Andrews' tell all about their *New Adventures*. . .

The domestic video recorder is an interesting little gadget. The number of households with one machine has increased one hundred percent in the last five years, according to the experts. Many households now have *more* than one. Kids who once were lucky enough to have a portable black and white tv in their bedroom to watch – well *Doctor Who* perhaps, whilst their parents wallowed in Bet Lynch's latest flame on *Coronation Street* – are now frequently luckier by having a VCR alongside it. Lucky but convenient – Mum and Dad no longer have to suffer their little treasures sitting in a living room dominated by cranky old black and white scratchy recordings of *Doctor Who* – the kids can now be despatched upstairs to watch *The Dominators* in their own privacy.

But where would we be without videos. Well, for one thing, we wouldn't be able to see old *Doctor Who* very often. Okay, so after suffering *The Time Meddler* for the last four weeks, that could be seen as a distinct advantage (it made *The Krotons* actually look good!). One thing that is very noticeable when watching, say, a Pertwee or early Tom Baker story is how the programme was meant to be viewed on a weekly basis, where only the cliffhanger and general plot was necessary to be remembered. The notion of a story having overt padding or a story with holes bigger than a moon crater was not really around until we began to be able to watch every episode one after the other. There, the story's warts were visible for everyone to see.

Towards the end of the Seventies and

in the early Eighties however, television companies became more aware of the power of the video. Viewers were able to keep their favourite programmes and rewatch them, to enjoy further. Unfortunately, this often gave writers the idea that their story needn't be fantastically understandable on a first viewing, and the less-attentive people would get it by the second or third time they saw it. Whether this is a good thing or not is a matter of hot debate. But there is little doubt that *Doctor Who* over the last twelve years has had its share of such stories.

Two of them are on general release this month from BBC Home Video. Now call me sacreligious, call me ignorant, but frankly I think Christopher H Bidmead's *Logopolis* is four episodes of pretentious, frequently unintelligible, overrated, glossy waffle. The story (the Master trying to rule the universe by controlling entropy) could have been told far more economically in about two episodes.

Of course, *Logopolis* is remembered far more for its significance within the *Doctor Who* canon than just the story of a mad Time Lord stupidly killing off a planet of mathematicians who just happen to be saving the universe from destruction. It is Tom Baker's final story – after seven years playing the Doctor, a monumental enough event in itself. It features some nice flashbacks, the creation of The Watcher and the concept of intermediary bodies for regenerating Time Lords. It's also memorable for introducing the quite excellent Janet Fielding as Tegan, whose future repar-

tee with incoming Doctor Peter Davison has only recently been surpassed by the terrific team of Sylvester McCoy and Sophie Aldred.

I remember watching *Logopolis* Part One at a *Doctor Who* convention in South London. Afterwards everyone else thought it was the best twenty-five minutes of *Who* in years. Apart from wondering if The Watcher was going to be an Auton, I was left with a feeling of 'so what?'. Some nicely directed film scenes and excellent acting couldn't, for me, compensate for the sheer out of character idiocy of the Doctor's intention to sink the TARDIS under the Thames, open the doors and flush out his enemies and somehow arrange for himself and the already grating Adric to survive!

I have the greatest respect for Bidmead as a script-editor. Season Eighteen was one of John Nathan-Turner's finest as producer, and Bidmead's contribution to that cannot be glorified enough, but as a writer, he should have been script-edited better.

My main gripe though, is with the Master. Why does this presumably intelligent man, whose conniving and manipulating on Traken (now there's a story long overdue for home video release, BBC) got him a new body, wantonly destroy the inhabitants of the planet *Logopolis*? A bit daft, and if the Doctor can see what is happening, why can't the Master? Why does he do this? If he's read the Time Lord's files on the planet he must surely be aware of the populace's significance?

To balance this negativity about the story, *Logopolis* does have some excellent sequences. From a technical point of view, The Monitor's death scene (the character played so well by John Fraser) is marvellously executed and the final few moments, with Baker's flashbacks and his silent drop off the Pharos Project are wonderful. Apart from the apparently overdubbed Nyssa telling the audience that The Watcher was the Doctor all the time (better scripting would have negated the need for that) the actual regeneration is colourful and exciting. Whilst these end sequences were good for Tom Baker, as a story *Logopolis* is not a fitting end to such a successful and popular incarnation of the Doctor.

CHAOTIC

Equally unfortunately, *Castrovalva* is not a stunning debut for Peter Davison, although the man himself is superb. *Castrovalva*'s biggest failures for me are the first two episodes, with too much time spent on regenerating the Doctor in the Zero Room and too little on presenting a coherent plotline. By the time this was transmitted on television of course, *Doctor Who* was twice-weekly and one didn't have to wait too long for the story proper to get underway. This it does rather excellently in Part Three where we finally reach the planet and the Doctor begins to become more coherent. Derek Waring as Shardovan steals the show as the confused librarian, although Anthony Ainley is at his very best ever as the duplicitous Portreeve, with his whimsical hat.

The Fourth Doctor (Tom Baker) and Adric (Matthew Waterhouse), flushed with success after the release of *Logopolis* onto BBC Home Video. Photo © BBC



Filmed fourth in sequence to allow Davison and his co-stars to become accustomed to each other and their rôles, a sensible consideration by the production team, *Castrovalva* positively glows with gloss and directorial inspiration. Fiona Cumming, one of the Eighties most prolific and talented directors, really makes good use of the location sequences and the studio material, creating a seamless final couple of episodes. As a result, ploughing through the rather introspective first two seems pleasurable! Her use of the then fairly innovative Quantel visual effects system to create the Escher-inspired chaos as, once again, the Master causes everything to go wrong is excellent.

Neither of this month's releases represent their respective eras at their best, but bringing them out together does have a logical touch to it. *Castrovalva* is undoubtedly the superior of the two stories; it's good points far outweighing the bad. Sadly, the reverse is true of *Logopolis* and hopefully Season Eighteen will shortly be better represented by classy stories like *The Leisure Hive*, *The Keeper of Traken* or even, despite its frequent incoherence, the visually enjoyable *Warriors' Gate*. Sorry, BBC Home Video, this month's releases aren't a patch on the last few batches.

BROUGHT TO BOOK

Well, now it's time to turn our attention Virgin-wards, and take a look once again at *The New Adventures*. Last issue, I spoke to Marc Platt about *Time's Crucible*, the first novel in the *Cat's Cradle* trilogy. In that, the TARDIS was discovered by the Doctor and Ace to be in serious trouble. To add to their confusion, a small silver cat was spotted in the TARDIS acting almost as a sort of warning beacon. At the conclusion, although the indications were that the TARDIS was better, the tiny cat had not vanished.

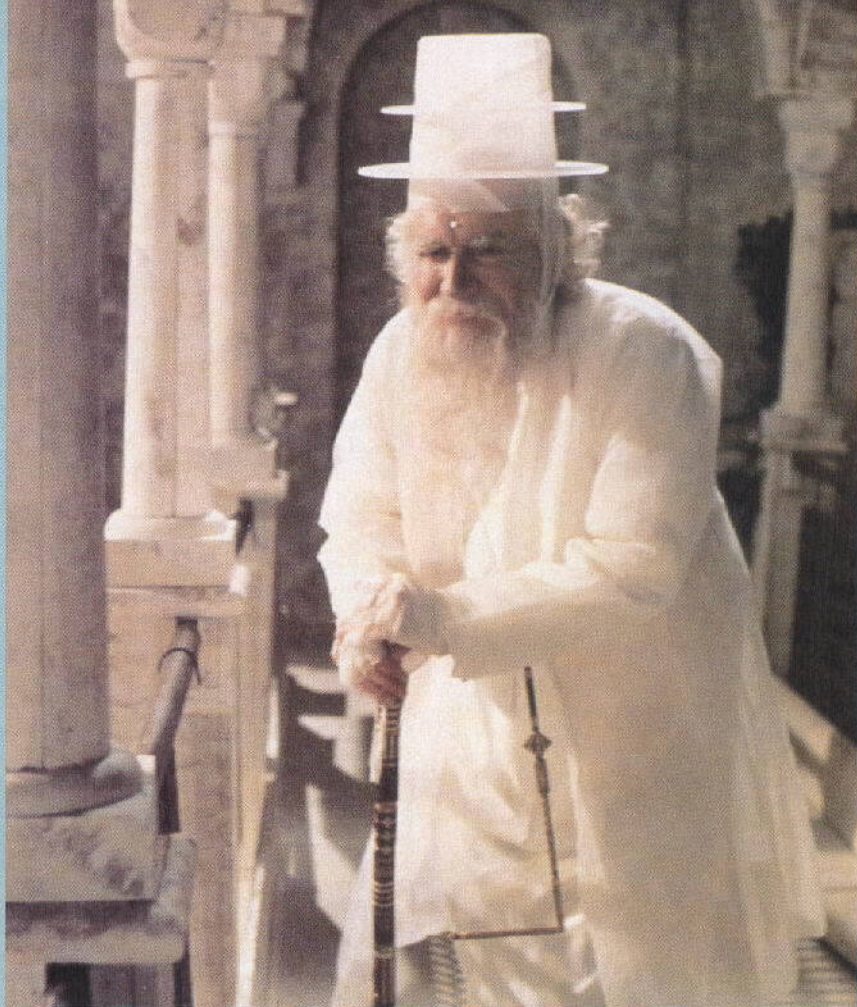
The second and third novels have been written by 'The Two Andrews', as Platt calls them. *Warhead*, the second novel is by the TV show's most recent script editor and DWM comic strip writer Andrew Cartmel. The *Cat's Cradle* is then wound up in *Witch Mark* by the 'previously unpublished' Andrew Hunt (as series editor Peter Darvill-Evans' calls him). Last October, at the Liverpool Nebula *Doctor Who* convention I had the opportunity to ask these two writers about their books.

My first question was to Andrew Cartmel. I asked him, simply, what *Warhead* is about?

"Well, basically I'm obsessed with the way technology is evolving at the moment and the things that are happening to the planet. I don't want to say that the book has an ecological theme, because that's very boring and everyone's riding that bandwagon. However, it is a very dark view of the way we're moving as we get towards the end of the century. It's set in the near-future, it's a thriller and hopefully it's very frightening!"

And *Witch Mark*?

"Well, it's a sort of rehash of fantasy



The Master (Anthony Ainley) disguised as the Portreeve, complete with whimsical headgear in *Castrovalva*, also on BBC Home Video. Photo © BBC

novels," Andrew Hunt explained. "It's got unicorns, centaurs and trolls and things in it. It's not going over the same ground as, say, *Lord of the Rings* but you could see it as another attempt to do fantasy in *Doctor Who*, a bit like *Battlefield* was. That said, *Battlefield* hasn't got quite the same fantasy aspects."

Having script-edited the TV show and written the comic strips, had Cartmel found doing the novel to be a natural progression?

"Well, the attraction was the fact that it was going to be a novel, not a novelisation. It was going to be more adult, giving me the chance to do a proper novel."

How had new writer Andrew Hunt earned a *New Adventures* commission? Is he a *Doctor Who* fan, like, say, Paul Cornell, author of the *Timewyrm* novel *Revelation*?

"A friend of mine submitted a plot to Peter Darvill-Evans and at the same time I thought I could do that. I thought 'Oh, I can write twelve thousand words in a week! Easy! That's nothing!'"

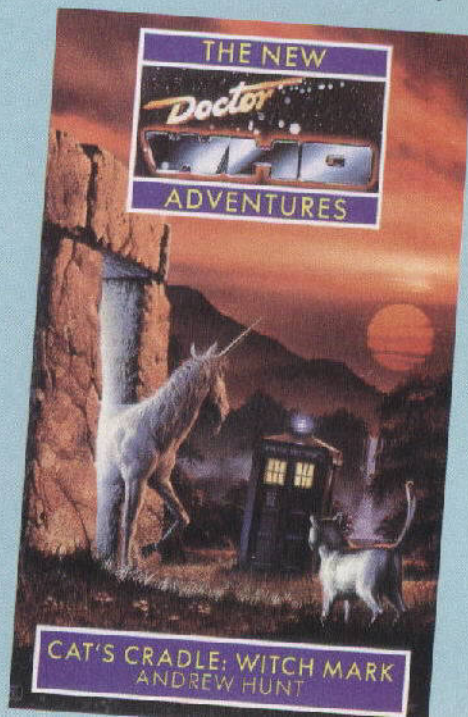
"My friend wrote his twelve thousand words in a week and I spent six weeks doing the same thing. I submitted the plot to Peter, who said the plot was a bit simple and confined, I'd set it on just a space station. But he was obviously considering the second set of books by then because he asked me to submit another plot. So I did and that was it."

Was it in any way complicated by having to include the *Cat's Cradle*

concepts which presumably hadn't featured in his plotline?

"It was absolutely easy – there's very little connection between the three stories. There's a bit at the beginning and a short piece at the end to link it into Marc's book but there's almost no connection to Andrew's book at all."

"It's really nice," Cartmel agrees, "things are evolving. Peter Darvill-Evans is giving us much more freedom ▶"





in this second wave of books to write independent, individual novels. At the same time, it's very important to give the *Cat's Cradle* series an identity and getting people to read it on the understanding that there's still some kind of umbrella theme or linkage to them. I think the balance is just right now."

CONFERENCE CALL

So were there a lot of conferences and meetings to discuss the series between the three writers? Cartmel replies:

"Well, Marc and I had a lot because we see each other socially. Andrew did come round to my flat with Marc one night and we exchanged notes and letters afterwards, but even so, there wasn't a lot. We also frequently liaised through Peter so he checked the basic format for it. Marc and I had worked together before of course, on the last season, and some of the ideas he was using I was very familiar with. In this series it was much more themes and images linking the stories rather than a plot. It's quite important that people know that, so that they aren't expecting cliffhangers leading into the next novel.

"That arrangement was perfect and very desirable because it gave us a very loose thematic link and we didn't feel constrained to write to a strict storyline. We could write our own novels, have our own fun, but there was still this sort of badge of this mysterious ghostly cat and suggestions of the TARDIS as a creepy entity in itself. It's something that runs through the novels, creating enough of an identity that no one's going to feel cheated if they buy the three, but at the same time these are three novels which can stand on their own at which three writers have all taken their best shot."

Last issue, Marc suggested that a lot of the Gallifrey concepts in his novel were things he, Andrew Cartmel, and the other writers from the McCoy era had begun to seep into the TV show. Did Cartmel feel that the trilogy as a whole echoed these intentions?

"Well, in a very limited sense. In fact they're more adult and I think that does

extend what we were trying to do. With Sylvester we were trying to go back to a darker, more mature style than some earlier incarnations of the Doctor. Apart from that, I don't think it really carried anything on. The Doctor is darker, more mysterious – something Peter is very keen on which is very helpful to us."

How much do other writers influence the two Andrews? Andrew Hunt first:

"I read a lot of fantasy novels. *Lord of the Rings* I don't like at all – I'd better make that clear! I don't have any favourites at the moment, although Piers Anthony is quite a major influence on the book."

Andrew Cartmel?

"*Warhead* started off very cyberpunk, rather William Gibson. There's another American writer called David Scour who writes what they call splatterpunk. Both those ideas are terrific but they come from the short story tradition. If you read them you realise that they're actually chunks, written separately. Recently, I've been looking at novels which drive you all the way with a lot of suspense, with hooks to pull you

through. Writers like Thomas Harris who writes gripping suspense novels. Suspense always holds the reader's attention. *Doctor Who* is open to mixing genres. Andrew's written a fantasy sword-and-sorcery thing, Marc's book is intricate science fiction. Mine is very unhappy, pessimistic cyberpunk!"

Finally, would either Andrew consider writing a second *New Adventures* novel? First Andrew Cartmel then Andrew Hunt:

"Let's see what happens to this one before I answer that!"

"I don't think so, I haven't really got any plans to write another."

Warhead by Andrew Cartmel is released next month, with Andrew Hunt's *Witch Mark* following in June of this year. This month's Target novelisation reissues are Terrance Dicks' adaptation of Johnny Byrne's *Arc of Infinity* (with one of Alister Pearson's best covers to date) and the late Peter Grimwade's novelisation of his *Mawdryn Undead* story, also tentatively due for release on BBC Home Video later this year.

MORE DOCTOR WHO CDs MUST BE WON!

And now another special *Off The Shelf* competition! **Silva Screen Records Ltd.** have recently issued Mark Ayres' soundtrack to *The Greatest Show in the Galaxy* on CD. To mark this occasion, we have **TEN** copies to give away and all you have to do to win one is correctly answer the questions below, and send this form, or a copy, to **Ragnarok Ravers, Doctor Who Magazine, Arundel House, 13/15 Arundel Street, London WC2R 3DX**. Entries **MUST** reach us by **28th May 1992** and usual Marvel competition rules apply. Multiple entries will, naturally, be thrown into the Psychic Circus!

1) Which other *Doctor Who* TV story did *Greatest Show* author Stephen Wyatt write?

.....

2) The dedicated follower of the Psychic Circus was called:

☐ Fanboy ☐ Whizzkid ☐ Anorak (Tick one box)

3) Name one other TV *Doctor Who* Mark Ayres has composed incidental music for:

.....

Name.....

Address.....

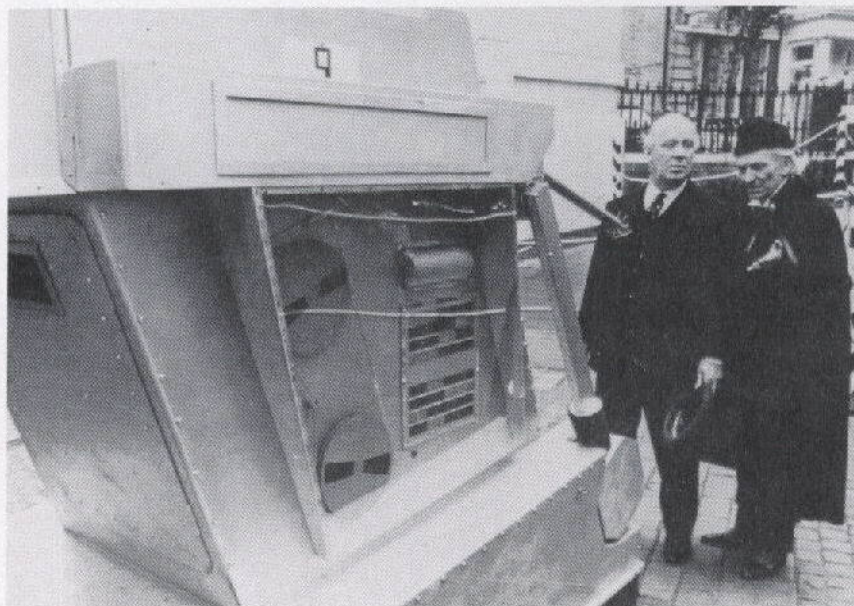
.....

Date of Birth.....

DIRECTING WHO

Michael Ferguson

Gary Russell talks to Michael Ferguson, the director who, amongst other innovative things, first put the *Doctor Who* menace into contemporary England.



Television drama comes in a myriad of shapes and forms, from light-hearted romps, to larger than life melodrama. One form that has been a staple diet of TV fans the world over during the last fifty years has been the soap opera, and in recent years Britain has led the field in the more gritty, realistic soaps, light years away from the glamour of *Dynasty* or the froth of *Neighbours*. When I talked to Michael Ferguson, he was coming to the end of his term as executive producer of the ever popular *EastEnders* twice-weekly serial. Undoubtedly, on such a heavy schedule, his dry rather self-effacing wit must have helped enormously. Since leaving the show during the summer of last year he has been kept busy masterminding various new projects for the BBC's Drama Series & Serials department.

Bearing in mind the varied career he has had as an actor, director and now producer, I wondered how he first got a job as a director?

"I think originally it was because it looked like the best job. I'd always been fascinated by the theatre as a tiny kid. Because there was a war on, a treat I had to go to the Wimbledon Theatre to see *Cinderella* – colourful, exciting, uplifting – seemed very attractive. In fact it was

probably a terrible production but that first experience was wonderful! I just wanted to be part of it.

"As I got a little bit older and discovered how the theatre worked I discovered there was this job called 'the director'. It seemed to be the best job because he or she seemed to be telling all the other people what to do! This appealed to me enormously. I continued with my schooling and people kept asking me what I wanted to do. I said I wanted to be a theatre director, so they all hoped it was a phase I would pass through! They were all pushing me into what were, for them, more attractive jobs such as a solicitor, doctor or even the Church. Eventually they said all right, if I passed enough exams I could go to drama school which I did for two years after doing my National Service – despite *not* passing that requisite number of exams!

LEARNING THE ROPES

"I spent four years in theatre and began to direct towards the end of that. That was at about the time BBC2 was just starting up. When it began it was clear they wanted to run the channel properly, with a programme controller right down to floor workers. There was a rash of advertise-

ments in the papers for a variety of jobs and I applied for *everything* I was remotely qualified for! I got a job as an assistant floor manager fairly quickly, a sort of holiday job. After that I did a number of interviews and told people that what I *really* wanted to do was be a television director. I actually *didn't* at the time, it was a piece of sheer opportunism I suppose. I still really wanted to do theatre.

"Anyway after a while, I got pulled into a BBC directors course; I had six weeks of fairly intensive training, alongside people including Peter Cregeen, who is of course now the Head of BBC Drama Series. After that we were available for offers, but this became a bit of an embarrassment for the BBC, because they had more directors than programmes! They devised a fifteen minute short story slot done in Lime Grove studio D and called it *Ghost Story*. The idea was that you got hold of somebody who was very well known on BBC Television and wasn't busy for half an hour to come in and read a ghost story to a small crowd of youngsters from a stage school. So that was the first thing of mine that got onto screen.

"Before *all* that though, I had already worked on *Doctor Who*, on the second story. It introduced the Daleks and was directed by Christopher Barry and Richard Martin. I actually played the very first Dalek that ever appeared on television – and this is *still* the only credit of mine that has ever impressed my children at all! It was seen coming around a corner and menacing Jacqueline Hill. I was behind the camera, waving a piece of sucker at her. Further to that, when the first insides of a Dalek were seen, blobbing along the floor in another episode, I consolidated my fame by operating the blob as well!

"After working on that, I did the Director's Course, did *Ghost Story* and thought that was it, back to the theatre! Suddenly Bernard Hepton burst in. He's now known as an actor of course but then was trying his hand at producing. He said he needed a director for *Compact*, a twice weekly serial, and I signed up to do a pair of those (ie four episodes) and was preparing for the studio when he rushed again over and asked if I wanted to do *two* pairs! Now I'm producing *EastEnders*, I know the problems! Something had gone wrong; a director had fallen through and would I 'cram it all into two weeks instead of three and then go onto the next set and do a couple of extra weeks'?

"This caused a dilemma because the week I thought I wouldn't be working in, I was getting married and hoping for a long honeymoon. My understanding fiancée said I should do it and so immediately after the marriage I was back at work. That 'couple of extra weeks' turned into *six months* on *Compact*! It was a great experience though, despite a lot of pressure to get a lot done in a short time."

THE WAR MACHINES

Presumably after that, directing his first *Doctor Who* must have seemed easy!

"*The War Machines* was about two years after finishing on *Compact*. The basic idea was that this machine – a zed-shaped tank if I remember – was controlled by a computer. This computer ▶



A War Machine prowls around the streets of London. Photograph © Julian Vince

had become autonomous and was preparing to take over, backed up with this monstrous regiment of machines. This was quite something; we were still rather overawed by computers back then. They were still a daunting concept – something that appeared to have almost human qualities. I remember getting involved in research at somewhere like IBM and asking if the concept of computers that could really think *was* realistic? They said that was *not* so, computers could only work on what was fed into them, although they could process things much faster. Of course, now thirty years later people *are* talking about computers that can actually think.

“Other than that I can’t really remember a lot about it. We shot a lot of it at Ealing Studios. It was my first experience of proper filming and I was much helped by the cameraman Alan Jonas, whom I’ve worked with many times since, who really showed me the ropes. Filming on the London streets was quite interesting. People nowadays get very blasé about filming – they see a camera crew and just drive past, thinking very little of it. In those days the crew were larger – the equipment, lights, camera and all that were much bigger – so it became a more noticeable event. We filmed from the top of Centrepont which I think had only just been completed then. I think there’s a shot in Episode One that zooms down into the square in which the TARDIS arrives which I thought was quite fun to do. We filmed a lot in Kensington as well, but most of the rest was on the stages at Ealing. To me it was all wonderful, though. It was like finally making a proper film.”

Michael’s next involvement with the

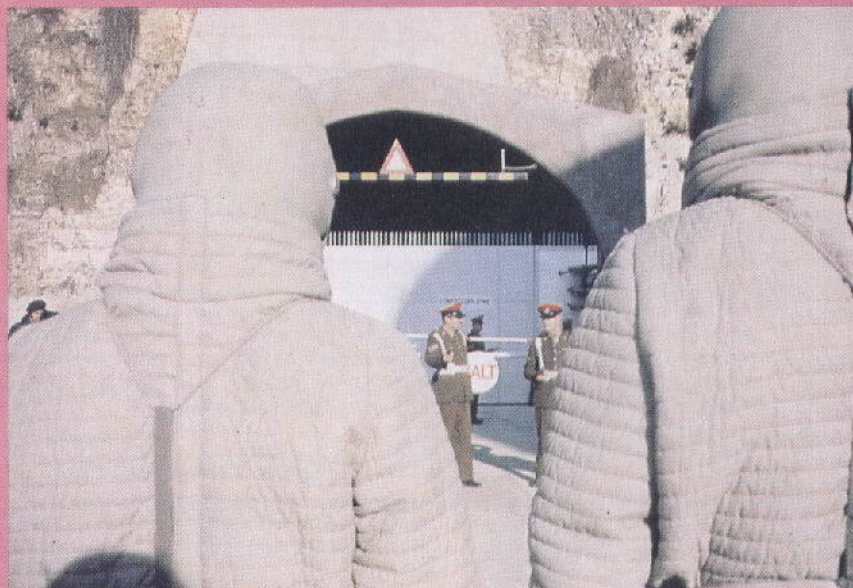
series was towards the end of the Patrick Troughton era, the Ice Warrior comeback tale *The Seeds of Death*.

“I saw *The Seeds of Death* again not all that long ago because BBC Enterprises released it on video. One of my daughters bought it for me for Christmas and I was quite looking forward to seeing it. Well . . . until I put it on and realised what a long way we’ve come since those days! It seemed to be very slow and not as exciting as I remembered it, but I guess that’s true of a lot of work done around that time. A lot of television drama from

the Sixties does stand up rather well, but I don’t think this is one of them!

DEVELOPING TECHNOLOGY

“What was interesting about *Doctor Who* was that it carried on its back, to some extent, a lot of the development and innovations of television during the period which followed, particularly during the early colour days. I can remember the method by which people appeared to be exterminated by the Ice Warriors was



The Ambassadors of Death was one of the earliest Jon Pertwee stories to be made in colour. Photograph © BBC

done by a sheet of thin plastic that was highly reflective. To kill some poor redundant character you would line up the actor's reflection in this mirror, record the reflection and reverse-scan so that it all went back the right way round. Then a scenery man would identify the centre, where the beam was supposed to hit, with his finger from behind and shake the reflection with his finger, causing the image of the actor dying to shake. Looking back, it seems enormously slow and crude now but then it was innovative. A whole new way of killing someone for *Doctor Who*!

"I remember shooting on Hampstead Heath with a large area filled with foam. I can't remember why! [This was the Ice Warrior's method of destroying the Earth's atmosphere.] There we were filming away with one of the guys playing the Ice Warriors – a smashing guy, cast mainly for his height: a very pleasant, gentlemanly actor, very tall. We were working on something else, so he wandered off to have a cigarette. He'd taken his helmet off, and was leaning against a tree at the side of the road, smoking his cigarette in a cigarette holder. Above the neck, he looked rather like Noel Coward, but below he looked rather like something that had escaped from London Zoo (probably something they wouldn't have wanted back)! This caused one passing motorist to lose control of her car and crash into a tree. Needless to say, we pretended this actor was *nothing* to do with us, and moved a long way away from that part of the Heath!"

With the Jon Pertwee era moving into the more technical realms of television, the most significant being colour, Michael returned to the show twice.

"Around the time of *The Ambassadors of Death*, television was going through a very exciting period. Colour had come in and with it all kinds of capabilities which we now take for granted but then were revolutionary.

"Barry Letts was the producer, and he saw the potential for effects – particularly CSO (or Chromakey) in *Doctor Who* at once. While they were finishing off another story using CSO, I remember we had a couple of days in studio TC4 where we were simply allowed to play with these techniques. We had a wonderful time just experimenting to see what we could use these new facilities for and how we could exploit it. I remember one thought was that we could get a whole quantity of those little polystyrene pellets that you get in bean bags, paint them blue, lie an actor down on blue cloth and sprinkle him with these blue pellets. That way his body would seem to disappear bit by bit in a haphazard, random way. We spent ages amusing ourselves by thinking up new ways of destroying our *Doctor Who* characters! I'm not sure about the morality of it all, but it was great fun!

"The result of all that was a lot of the techniques we discovered went on to be used on other shows over the years. Feedback from the production teams to the writers was always welcome and they could then write in good ways to use CSO. *Ambassadors* was one of those stories that definitely benefited from this way of working. Now I'm sure it all looks very rough and crude!

The late Neville Simons as Michaels, one of the astronauts from Mars Probe Seven enhanced by the extensive visual effects trickery employed upon *The Ambassadors of Death* by director Michael Ferguson. Photograph © BBC



"The BBC at that time also had a slo-mo machine. Nowadays we think nothing of slowing things down for sport slow motion things, but then again it was quite new. This machine was kept in a locked room down some dark corridor where no one could find it in case they wanted to use it! It was in the days when I nearly always found myself editing in the small hours of the morning – I was unpopular with producers because it's a very expensive thing to do – and I discovered that if the heads on this slo-mo machine got 'accidentally' out of synch it caused an extraordinary random collection of pictures, which made everything jump about

in a strange way. I would 'borrow' the machine, then sneakily kick it and knock the heads out of synch and get some weird effects for *Doctor Who*. This *also* made me unpopular because someone had to spend hours trying to get it back in working order again!

"I used the actor Ronald Allen in that series because I'd worked with him on *Compact*. A lot of directors do that; if you're doing a complicated show, it's nice to surround yourself with reliable mates who know how you work as a director. You have to keep a balance though – a proportion of actors you know, and a good balance of newcomers."



Location work has always been a favourite of Ferguson's and *The Ambassadors of Death* included a great deal over its seven episodes. Photograph © BBC

◀ WHATEVER THE WEATHER...

Michael's final sojourn to date into the worlds of *Doctor Who* occurred in the following season with *The Claws of Axos*, which contained a good mix of effects trickery and location filming. As regular buyers of BBC Home Videos will be able to see in a couple of months when the story is issued, it was the location filming that caused the most problems.

"The thing I remember most vividly about *The Claws of Axos* was that, as was the rule, we had one day's filming per episode. So if it was a four part story, which *Axos* was, we had four days filming and we decided on Dungeness (and the power station there) as our location. This was in early January.

"The story was that some alien force was managing to get into the power supply circuit through a power station. Dungeness was visually exciting, with power cables everywhere. The first day was thick with fog, and we couldn't see very much at all. Needless to say, we couldn't even see much out of the train window as we approached because of the fog, but these great power cables were still visible. I thought this was tremendous. The next day, it snowed. The day after it rained and snowed, and on the fourth day it was brilliant sunshine! What more could I have wanted?!"

"It so happened that one of the first scenes of the first episode was set in a UNIT control room somewhere with the Brigadier sitting there. They were getting messages about this force coming closer and closer to Dungeness, or whatever it was called in the story, and I remember this line was written into the script in the studio to cover the filming problems we'd had a few weeks earlier. 'And we're also getting reports of freak weather conditions in the area, Sir'. This had to last the story through of course, the filming we'd done was for all four episodes, not just the first one! So that solved all our problems!"

Despite all of this, Michael clearly holds *Doctor Who* in great regard and with a lot of pleasure.

"It's a wonderful show to work on. For directors, actors, all the designers – sets, make up and costume – it's a release in a way. You can use all your expertise and you aren't hindered by the usual rules of conventionality. You make up your own rules, if you have that kind of imagination and lateral thinking. It's also an excellent opportunity to do things that of course you can't do in other programmes because your priority is getting things right for historical accuracy or whatever.

"Most television is very limiting and *Doctor Who* provides an opportunity to let your hair down and do things that no one has ever done before. To create images, worlds, costumes, creatures and all sorts of things that no one has seen or heard of before. It's all very exciting."

Bearing that in mind, with his experience as a director and his knowledge as executive producer on *EastEnders*, would Michael like to produce the new version of *Doctor Who* when it comes back?

"I'd love to go back to it! *EastEnders* is at the complete opposite of the spectrum of drama. It's what I call empathetic drama, you are drawn into it because you

Fernanda Marlowe as Corporal Bell, a UNIT character brought back from the previous story *The Mind of Evil* to inform the Brigadier of the outlandish weather at the Nuton power complex in the grip of the *Claws of Axos*. Photograph © BBC



recognise the characters' world because it's *your* world. That's why it *has* to be accurate. *Doctor Who* is escapist drama where the whole attraction of it is that things are not as they are in real life, it's totally different. It's fantasy and imagination, and very liberating. I don't think it's an accident that *Doctor Who* became very popular during the Sixties. A lot of that time was about releasing yourself from what real life is about. Escapist drama is something that will always be around, because we all crave for it. That's why *Dallas*, *Dynasty* and the others were

successful. You're not expecting a serious documentary about how oil businesses are run, it's fantasy lives. It serves a very important purpose.

"That said, there's more fun for a director on *Doctor Who* than the producer. I think it's probably difficult because you're always striving to be stranger and different each week. And you have to work within a limited budget, you wish you could have fifty Daleks instead of three. There's no limit to what the programme can do, but it's probably frustrating to be responsible for it as well." ◆



Jo Grant and the Doctor tentatively emerge from *Axos*, possibly wondering whether it would be raining, snowing or sunny! Photograph © BBC

DWM 151 Graham Williams on *The Nightmare Fair*, *The Fall Guys* (stunt work) Part 2; South West England Location Guide; Yeti feature. Text Story: *The Infinity Season* by Abnett and Dolan.

DWM 152 *The Tribe of Gum* - behind the scenes photo feature; the Fall Guys Part 3; *The Ultimate Adventure* - review and photographs; Strip: *Nemesis of the Daleks*: 1 by Starkings, Tomlinson and Sullivan.

DWM 154 Tom Baker and Sontarans poster, David Fisher Interview and early DWM comic strip feature. Strip: *Nemesis of the Daleks*: 3.

DWM 155 David Banks on *The Ultimate Adventure* plus an interview with *Ghost Light* actor Ian Hogg. Strip: *Nemesis of the Daleks*: 4 plus a feature on recent DWM comic strip.

DWM 157 *The Web Planet* Archive: 2 including Fact File, interviews with Jackie Lane and Frank Windsor; *The Curse of Fenric* location feature. Strip: *Hunger from the Ends of Time*: 1 by Abnett and Ridgway.

DWM 158 Interviews with writers Marc Platt, Bill Strutton and BBC publicist Kevin O'Shea. Season Twenty-Six Visual Effects Feature. Strip: *Hunger from the Ends of Time*: 2.

DWM 159 Season Twenty-Six Ep Guide (*Battlefield* and *Ghost Light*) plus South East Location Guide. Strip: *Train-Flight*: 1 featuring a guest appearance by Sarah Jane-Smith, by Donkin, Brand and Ridgway.

DWM 160 Jon Pertwee and Ice Warriors poster, Barry Letts interview; Season Twenty-Six Ep Guide (*Curse of Fenric* and *Survival*). Strip: *Train-Flight*: 2.

DWM 162 Ace on the cover plus the character's debut in DWM fiction in the text story *Living in the Past* by Lane and Smith. Nostalgia: *Marco Polo* including previously unpublished photographs. Strip: *Doctor Conqueror* by Rimmer and Collins.

DWM 163 Interviews with Elisabeth Sladen, William Russell and Terrance Dicks plus *The Two Doctors* location feature by Production Manager Gary Downie. Text Story: *Teenage Kicks* by Cornell and Smith.

DWM 164 Interviews with John Nathan-Turner and Philip Madoc; *Terror of the Autons* Archive: 1; *The Two Doctors* recording feature: 2; Strip: *Fellow Travellers*: 1 by Cartmel and Ranson.

DWM 165 Katy Manning and Video FX designer David Chapman interviewed plus *The Terror of the Autons* Archive: 2 including fact file; and Foreign Locations Guide. Strip: *Fellow Travellers*: 2.

DWM 167 Fifty-two page merchandise special; free Abslom Daak flexi-disc. Interviews with recent series' incidental musicians, director Waris Hussein, Virgin Books Editor Peter Davill-Evans, former Who licensing executive Julie Dixon, plus special tribute material to Graham Williams by Anthony Read, Lalla Ward and Mary Tamm. Strip: *Darkness Falling* by Abnett, Sullivan and Mark Farmer plus the first part of a proposed *Doctor Who* newspaper strip.

DWM 171 BBC Video special issue including check list, *The Aztecs* production feature plus interviews with

BACK ISSUES

Marvel are now able to offer a limited number of Doctor Who back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40. To order, list the issues required and send a cheque or Postal Order for the correct amount (payments in British Sterling or US dollar equivalent only) to Doctor Who Magazine Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 0AA. Please allow 28 days for UK delivery.

Wendy Padbury and Tomek Bork.

DWM 172 *The Awakening* Archive including interview with writer Eric Pringle and additional material by designer Barry Newbery, actress Janet Fielding and producer John Nathan-Turner. Strip: *The Mark of Mandragora*: 4.

DWM 173 Interviews with writer Graeme Curry and director Fiona Cumming plus Fourth Doctor fiction and *Party Animals* strip by Russell, Collins and Pini.

DWM 174 Fifty-two page special; Peter Davison poster and TARDIS journeys listing, console schematics, interview material on its original design, *The Three Doctors* Nostalgia and *The Chameleon Factor* comic strip, featuring a cameo appearance by the Second Doctor, by Cornell, Sullivan and Farmer.

DWM 175 Virgin's New Adventures previewed with an extract of *Genesis* introduced by John Peel and specially illustrated by Paul Vyse. Plus interviews with James Ellis and Louise Jameson. Strip: *The Good Soldier*: 1 by Cartmel, Collins and Pini featuring the Cybermen.

DWM 176 Your views on the show, its merchandising and future! Plus a full Target books listing and a *The Tomb of the Cybermen* mini-poster. Brief Encounter - *Mistaken Identity* - by Russell and Keable. Strip: *The Good Soldier*: 2.

DWM 177 Who's America; *The Visitation* Nostalgia; *Those Radio Times* - the Tom Baker Years plus interview with writer Peter Ling. Strip: *The Good Soldier*: 3.

DWM 178 Slipback archive, fact file and recording feature. Sophie Aldred on making *Ghost Light*, interviews with Mary Tamm and Timewyrm writers Terrance Dicks, Nigel Robinson and Paul Cornell. Brief Encounters - *Affirmative* by Read and *An Unfulfilled Dream* by Dunn - illustrated by Vyse. Strip: *The Good Soldier*: 4.

DWM 179 Tom Baker interview 1; plus *Genesis of the Daleks* Nostalgia; 1991 Merchandise feature. Strip: *A Glitch in Time* by Freeman and Whitaker.

DWM 180 Fifty-two pages! Patrick Troughton poster, *The Power of the Daleks* archive; interviews with Innes

Lloyd, director Chris Barry and continuing our talk with Tom Baker. Strip: *Evening's Empire*: 1 by Cartmel and Piers Rayner. **DWM 181** Free Seven Doctors poster, *Spearhead from Space* archive, plus the final part of our Tom Baker interview. Strip: *Fires Down Below* by John Peel and John Stokes; *The Daleks*: 2 plus Brief Encounter - *Echoes of Future Past* by Summerfield - and fiction: *Hellotrope Bouquet*: 1 by Abnett and Sullivan.

DWM 182 Free Daleks-Cyberman War Poster plus interviews with Clinton Greyn, director Darrol Blake and a special role-playing game module, illustrated by Colin Howard. Strip: *Spider God* by Steve Moore and Dave Gibbons plus *The Daleks*: 3.

DWM 183 *Planet of Evil* archive, exclusive behind the scenes photographs from *The Daleks' Master Plan* and *Terror of the Vervoids* Nostalgia; Jon Pertwee and Sylvester McCoy interviewed together. Strips: *Conflict of Interest* by Abnett and Whitaker, plus *The Daleks*: 4.

DWM 184 *Delta and the Bannermen* archive, exclusive behind the scenes photographs from *The Tomb of the Cybermen* and new Hartnell fiction from John Lucarotti and Paul Vyse. Interviews with director Graeme Harper and actor Morgan Deare. Strips: *Business As Usual* by Moore and Lloyd plus *The Daleks*: 5.

DWM 185 Free Postcards; *The War Machines* archive; exclusive behind-the-scenes photos from *The Time Meddler*. Interviews with writer Ian Stuart Black and director Michael Ferguson. Season Eighteen flashback, focus on C.H. Bidmead's contribution to *Logopolis* and *Castrovalva*. Brief Encounter *Ships* by Jamie Woolley, illustrated by Andy Lambert; Strips: *The Grief*: 1 by Abnett, Danks and Buylia and *The Daleks*: 6 & 7.

SPECIALS

Rates as above. Please note that only limited stocks are available and are listed on a first come, first served basis.

DWM 10th ANNIVERSARY SPECIAL

A tribute to ten years of *Doctor Who* Magazine including interviews with Nicholas Courtney and Colin Baker and special portfolio artwork by Dave Gibbons, Mick Austin, John Ridgway and Lee Sullivan plus *Black Orchid* archive.

SUMMER SPECIAL 1991

Full update location listings features from DWM over the last two years, including feature material on the making of *Silver Nemesis* by Sophie Aldred and *Delta and the Bannermen* by Gary Downie. Strip: *Seaside Rendezvous* by Paul Cornell, Gary Frank and Stephen Baskerville.

WINTER SPECIAL 1991

Fifty-two page UNIT Special. Free poster, details on the making of the UNIT stories and contributions from Ben Aaronovitch, Derrick Sherwin and Nicholas Courtney. Strip: *The Man in the Iron Mask* by Abnett and Williamson. Brief Encounter by Colin Baker.

SPECIAL PROJECTS

Please note the different mail order prices for the specials below.

VOYAGER GRAPHIC NOVEL by Steve Parkhouse and John Ridgway, featuring the Sixth Doctor against the menace of Astrolabus. Full colour graphic album. UK £6.00, £8.00 overseas orders.

ABSLOM DAAK - DALEK KILLER by Steve Moore, John Tomlinson and Richard Starkings with art by Steve Dillon, David Lloyd and Lee Sullivan. The complete Abslom Daak story to date with additional text story and Kill Wagon and Dalek Death Wheel blueprints. UK £7.00, £9.00 overseas.

DOCTOR WHO YEAR BOOK 1991 including background to how *Doctor Who* began as a series; the making of *The Curse of Fenric* by Sophie Aldred and John Nathan-Turner and complete episode guide. Plus Brief Encounters by John Lucarotti, Marc Platt, John Lydecker and Colin Baker and comic strip featuring the Third and Fourth Doctor from Dan Abnett, Vincent Danks and Cam Smith. Hardback, full colour. UK £6.00, £8.50 overseas orders.

ON SET

The TIME MEDDLER

The return of vintage *Doctor Who* to our television screens here in Britain marks a splendid return for the series – albeit until new adventures begin in the future. Until then it's good to have the opportunity to savour a

programme from the very early days of recorded television. Although *The Time Meddler* is part of the same series that *Survival* was part of in 1989 – the last new *Who* on TV to date – in many respects it has very little resemblance to

it. The pacing, the characters and, most importantly, the production values are all radically different.

Like most of the historical *Doctor Who* stories of the 1960s, *The Time Meddler* was designed by Barry Newbery. The story was recorded, unusually, entirely at Television Centre utilising Studios 3 or 4, in which Newbery had to place exterior and interior sections of Saxon buildings from the year 1066. His strongest memory is of the Saxon cottage:

"I was quite pleased with that at the time. It was a Saxon Cruck, with steep thatching going down to the ground.

"As usual, the floor painting was a problem, because in a television studio you are unable to give the ground any physical texture. Where cameras and actors share the same space, the floor cannot be bumpy because it would restrict their movement. During my research, I discovered that the Saxons flattened the soil floors and then mixed up a thick paste of soil with ox blood, and this was spread smoothly over the flattened ground. Periodically they would paint it with more ox blood, and this then dried with a black sheen which must have looked like lino. I thought I could emulate



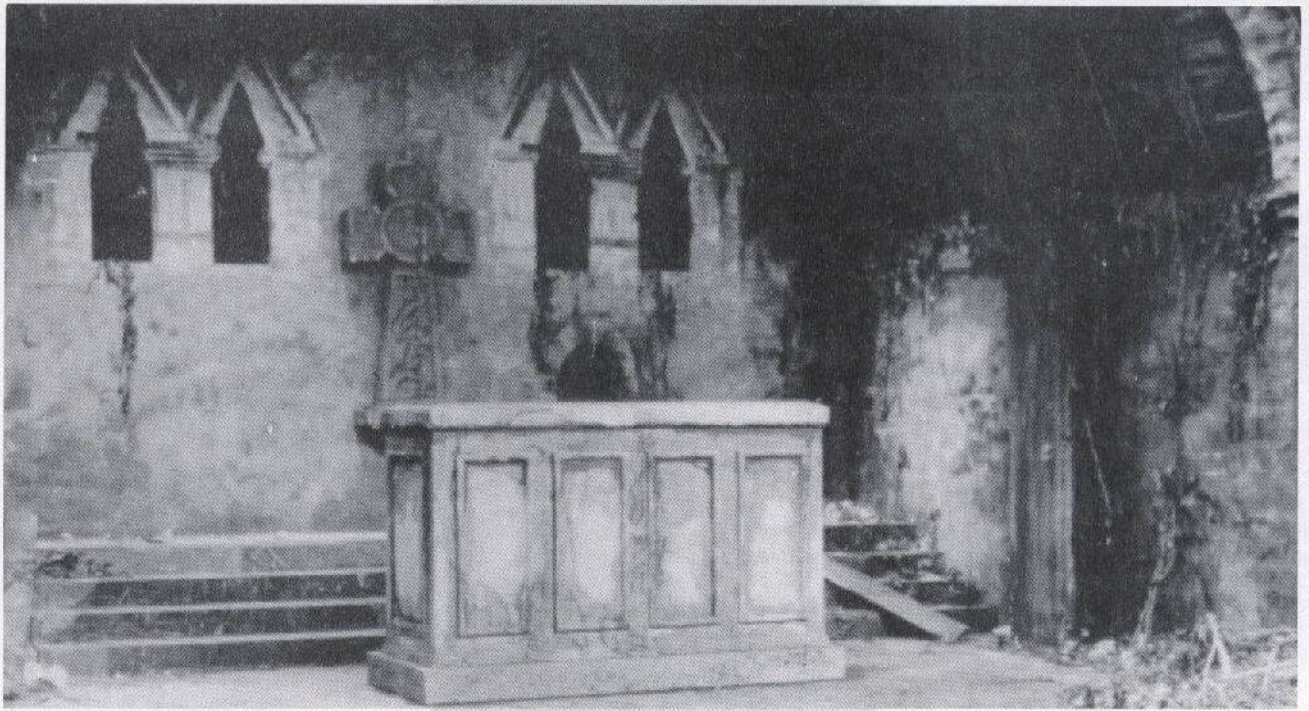
A rehearsal shot of Edith (Alethea Charlton) struggling with the Viking invader Gunnar (Ronald Rich). Note Rich's slacks and Charlton's lack of wig.



The steep thatching, a feature of Saxon Crucks, shows Newbery's attention to detail.



Edith prepares for the attack outside her Saxon Hut.



Although called a sarcophagus in the script, Newbery opted to use a Saxon altar as the Monk's TARDIS instead.

that, by using black gloss paint instead. Of course, it looked artificial, but that couldn't be helped. If I had been able to stretch cloth over the floor of the set with padding under it, it would have had some texture.

"The cottage was set in the middle of the studio, with a forest going all the way around it. At one end of the studio was the Saxon church, with the remains of a burnt-out roof silhouetted against the sky, beside the base of the Saxon tower. We had an audience report back from that story, in which a viewer said that the set looked 'rather stagey'. All *Doctor Who* programmes were made on a very low budget and at that time were recorded without breaks from beginning to end. So

when actors were close to artist-painted scenery one tended to see artist-painted scenery – time and space were at a premium.

"There was never time to build models of any sets. I would take sketches of my ideas along to production meetings to give the director, lighting man and any other interested members of the team some indication of what to expect in the studio."

Despite the fact that much of *The Time Meddler* took place by the sea and in a forest, the production never left the studio. Stock footage of locations was used to great effect, but this created its own problems for the designer.

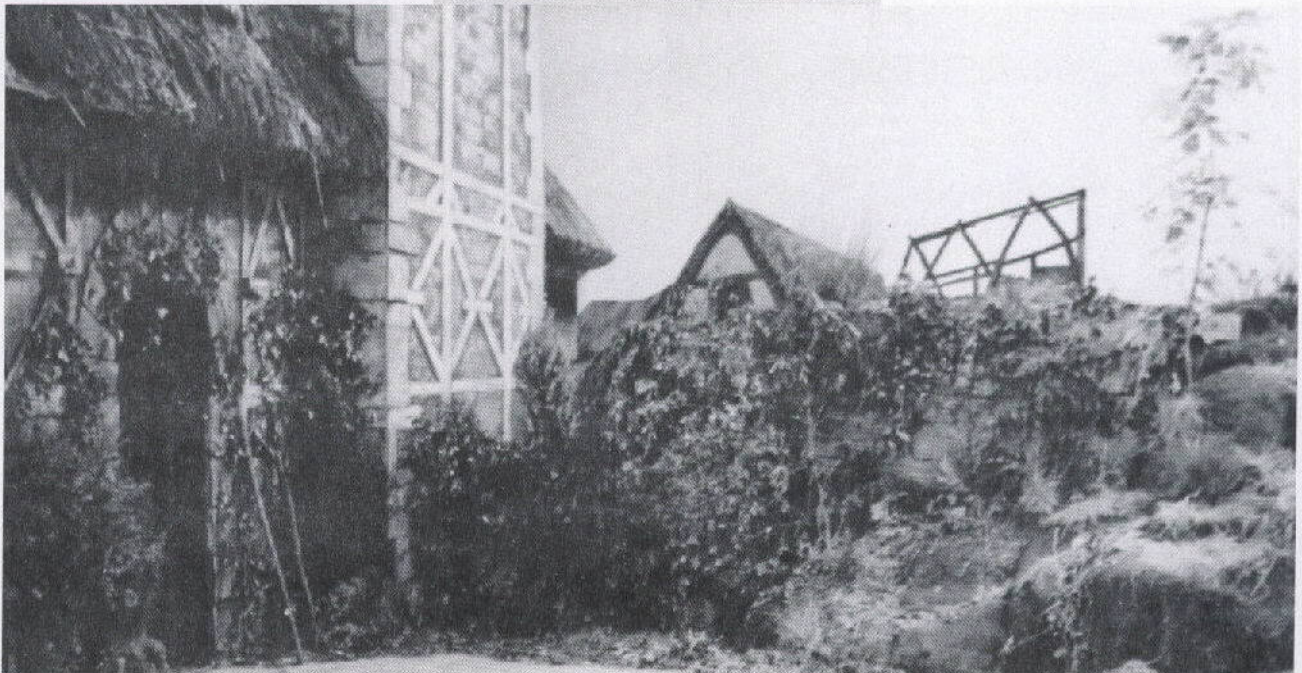
"Whenever stock footage was used,

there was never time to see it in order to modify the sets to match it! If we were lucky we might just see a still photograph from one frame."

As ever, Newbery did a great deal of research into the period to ensure that his sets were accurate.

"The interior of the monastery was based upon some photographic plates found in various books, and these were used as reference material by the scenic painters and carpenters. The Monk's TARDIS, which unlike the Doctor's was able to blend in with its surroundings, was supposed to have materialised as a 'sarcophagus'. But I decided it would blend better as a Saxon altar."

David Richardson



The Saxon village with the burnt out roof clearly visible in the background. All photos on pages 18 & 19 © Barry Newbery.

WRITING WHO

Ian Stuart Black

"A few years ago I was in the States visiting a girls' college to see the daughter of a friend of my son's American wife. They were having a passing out party, as they do at the age of seventeen or eighteen. As I came into the room half a dozen charming and very excited girls swarmed around me with a large book all about *Doctor Who*, with photographs from my stories. I thought, 'To be famous for *Doctor Who*!'"

Ian Stuart-Black is bemused but not unappreciative when people express

continued interest in his *Doctor Who* work. As a veteran of countless television productions, fifteen novels and a clutch of feature films and theatre plays (most notably *We Must Kill Tony*) he is well qualified to discuss his contribution to getting *The War Machines* on the screen.

"Writing *Doctor Who* was well worth doing. To write for *Doctor Who* was something pretty high up in the British television world. Once I'd slipped into that fantasy world I could have done a dozen and still enjoyed it.

"As a writer, I came in on a totally different level. Directors, actors and camera crews are the ones actually making films. As a writer you're a tiny little sprig on the outside. That's why a lot of people don't like to see writers on the studio floor – they think you're a nuisance. I don't go on the floor, partly because things take such a long time and I don't like to think of all the money they're spending!"

The War Machines was Ian's second *Doctor Who* story and the only one where literature on the programme credits additional writing input; namely Dr Kit Pedler (then the show's scientific consultant) and Pat Dunlop.

"Kit Pedler had just started there and was talking to them about an idea that could involve the Post Office Tower which was being built at the time. They asked me to incorporate the Tower into the story which was easy. I don't know why Kit Pedler and Pat Dunlop get credits – I didn't even know Pat Dunlop had a job there."

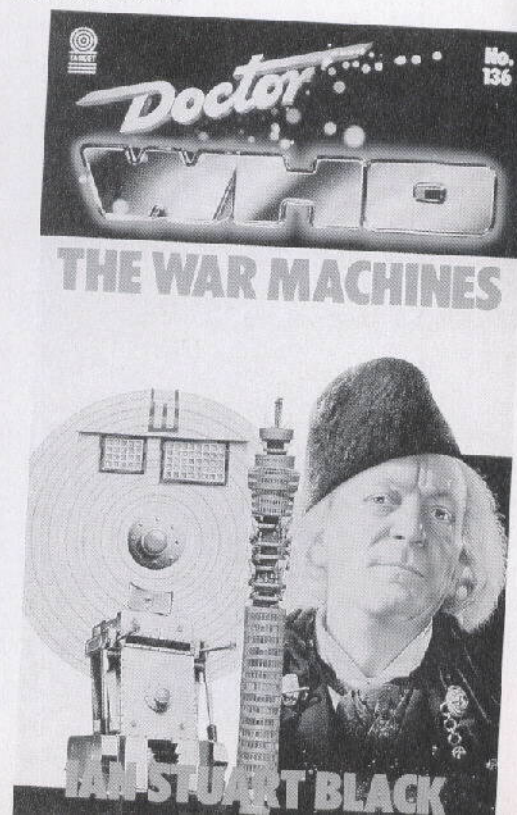
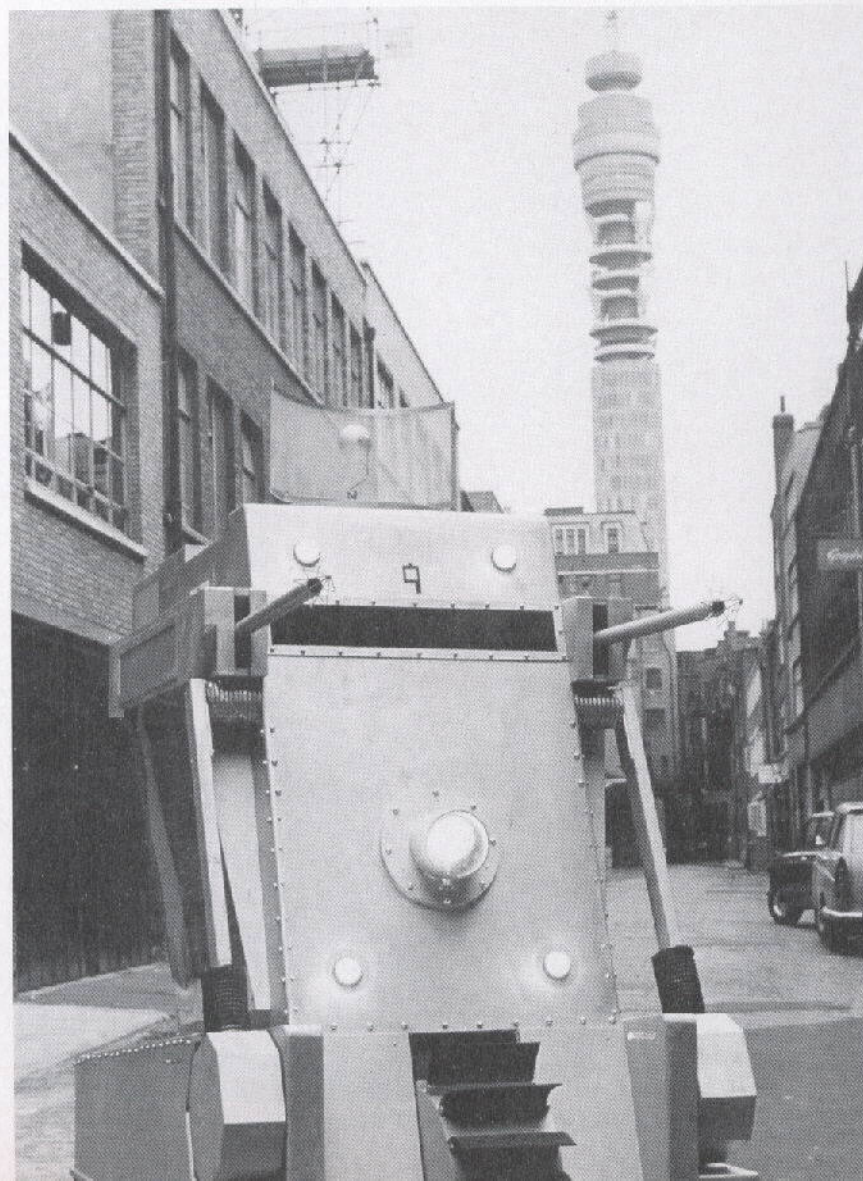
Was the star of the programme showing any signs of his alleged irascibility at that time?

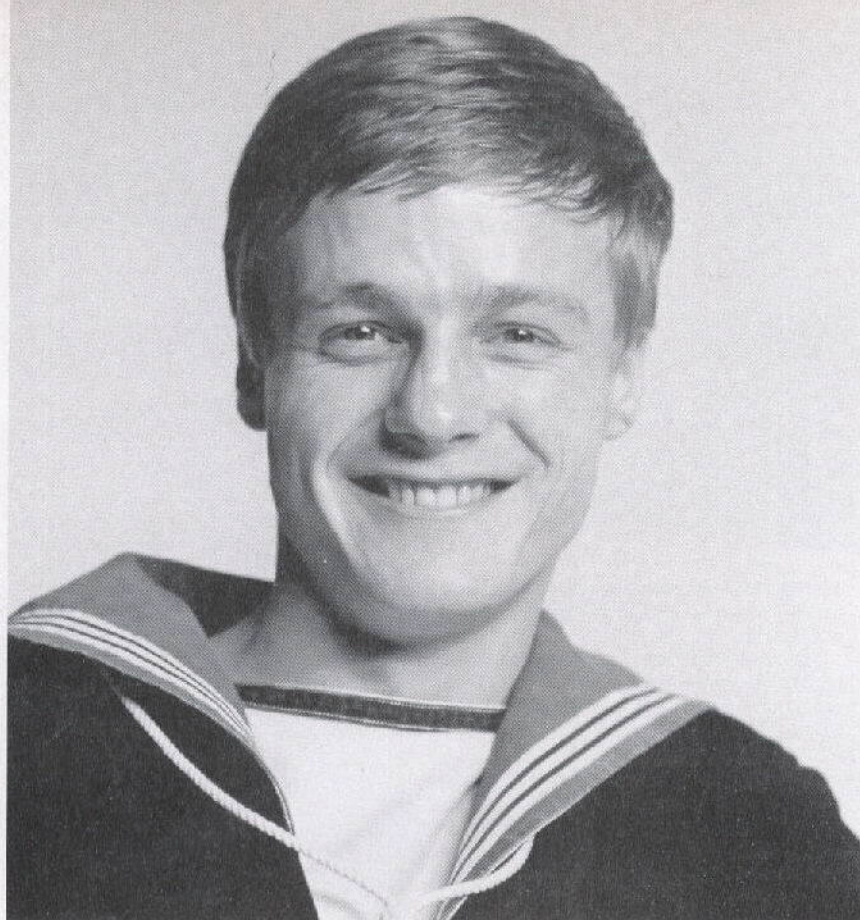
"I didn't find William Hartnell difficult but I know some people did. He seemed elderly to me at the time and couldn't bear incompetence. I remember he first impressed me when he played a small part as a bartender in a 1947 film called *Odd Man Out*. He was only on screen for a few moments but I register actors and thought he made a great impact. Perhaps I accepted his irritability because of my great respect for him as a thoroughly professional actor."

Ian Stuart-Black initiated a series of firsts for *Doctor Who* when he wrote *The Savages*, the first story without individually titled episodes and, in the case of

Alister Pearson and Graeme Wey's stunning cover for Ian Stuart Black's novelisation of *The War Machines*.

Machine 9 prowls the streets of Central London in *The War Machines*. Photo © BBC





Ben Jackson (Michael Craze) joined the TARDIS crew at the end of *The War Machines*. Photo © BBC

The War Machines, the first adventure set properly on contemporary Earth. Another first for that serial was the unique occurrence of WOTAN's addressing of the Doctor as "Doctor Who". Had this been a mistake?

"I take the blame for anything that's in my scripts. I wrote that scene under the impression the computer thought his name was Doctor Who. It's hard to remember back as far as twenty-five years ago but I doubt it was a mistake because Gerry Davis would have told me to have rewritten that line. It's not the sort of thing that bothers me very much but it's an interesting point!"

Scriptwriting hazards also included having to write Dodo out of the series and introducing Ben and Polly as travelling companions. Such problems proved easily surmountable.

"If they say to you, 'We're losing so and so' then you've got plenty of time to think of how to do it legitimately. It's a simple matter to lose people in stories – you either have them shot, divorced or lost!"

"I remember they told me that Ben and Polly were joining and I had to include them in such a way that they could continue without them knowing they were doing so. I dreamed up the finale where they entered the police box just for thirty seconds not knowing it was about to vanish."

Until the discovery of a nearly complete version of *The War Machines* in Nigeria (see this issue's Archive feature), all three of Ian's *Doctor Who* serials were victims of the BBC's policy of erasing archive material in the 1970s. This short sighted action was not confined to *Doctor Who*.

"My daughter, Isobel Black, starred in *The Troubleshooters* and it was only when

she told me that the BBC had wiped her stories I realised why I wasn't getting any residuals from America for anything except *The War Machines*. In a way it's more of a problem for actors because they rely on residuals etc. I was astounded that individuals in the BBC could be so incompetent as to not realise that they had in *Doctor Who*, and a lot of their other

material, something to line up in their shop window. They were supposed to be selling this all over the world and they were just incompetent."

Another subject the writer feels strongly about is the authorship of his *Doctor Who* novelisations.

"WH Allen told me that if I didn't want to do it they could get another writer. I was horrified by this as no matter what respect I had for another writer I would rather have done them myself or not at all. I wanted to write the stories as I remembered them and as the scripts suggested them. At the same time I wanted to pull back, rather like a camera, and have the occasional amusing aside or comment.

"One of the main problems with the novelisations was that I couldn't really remember what had been on screen, although when I came to do *The War Machines* the publishers told me they could have got hold of a copy of it. However by that time this was no longer a problem because I already knew I could work from the scripts as I had done with the other two. I thought that as long as I could tell a good story and make an entertaining book the fact it wasn't always identical with what was on screen wouldn't matter. If there's some extra excitement or an extra laugh, then great.

"I wrote *The War Machines* a long time ago and nowadays I can watch it and think, 'That's pretty good' or 'That's bloody useless'. It's not like the first night of a play you've written where you're tensely waiting for the reaction. There's an enormous detachment now."

Finally, I asked Ian if he knew that *The War Machines* was, in many ways, almost a blueprint for early Seventies *Doctor Who*?

"I wasn't aware of that. If I'd known I would have asked for a royalty!"

Marcus Hearn

In many ways Ian Stuart Black's use of the military in *The War Machines* paved the way for the future UNIT stories of the Seventies such as *Doctor Who* and *the Silurians*. Photo © BBC



BRIEF ENCOUNTER

SHIPS

Isn't it odd how these things happen? Take this for instance. In a satellite suburb of London, down a quiet avenue lined with oak and beech, walks a woman, rather small and demure, carrying a wicker basket full of groceries. Her face, surrounded by a mop of dark brown hair, has a nervous mouse-like quality to it, and yet at the moment, the faint trace of a smile can be seen as she remembers a joke that one of her colleagues read out from a magazine at the office that morning.

As she thinks of the incident, she recalls how soon after, Bill had rung to say that he was very sorry, but he couldn't make it for dinner tonight. This upset her, although she didn't let it show. Now, she does not feel quite so annoyed, but in the back of her mind she wonders whether it really is a business associate from Huddersfield with whom he is dining instead of her.

Her stream of consciousness leads her to the man in the office, Leering Larry, as he is known. The man everyone pretends to like. The man she does not like. The man who she catches staring at her in lewd and suggestive ways. The man she would like to see burning, his skin blistering as millions of volts course through him, turning his bones to jelly and his brain to dust.

It's not really her idea – she's seen it actually happen, somewhere else, and in this idle moment, the memory has resurfaced unbidden, uncalled-for, unwanted. What was his name? The sadistic little school boy. Cecil? No, Cyril.

Her mind reels from the sudden onslaught of things put behind her and forgotten such a long time ago, and she has to stop to steady herself. Her life of travel through the multiverse with the Doctor and Steven... Steven on the planet of the Elders, the Doctor heaven knows where. And she aches for the life of uncertainty and adventure. Was she right to leave the TARDIS? Who knows where it would have taken her had she stayed with the Doctor. Now that she is older and more experienced, she could cope better, not throw herself into inadvertent danger, would learn so much more than in her secretarial job...

"Dodo?" A voice rings out across the street, edged with concern. "Dodo?" it calls again. She pulls herself away from the past and looks up. Standing on his doorstep, about to enter his house, is

Ted Quinn, someone she vaguely knows from various community events. "Are you all right?"

She smiles sweetly, faint laughter lines becoming more prominent as her skin creases. "Yes. Yes, I'm fine. I just had a bit of a dizzy spell, that's all. I'm fine."

"Good. Wouldn't want you collapsing in the street, would we? See you around." And with that, he disappears into his semi-detached and the street is empty once more. In the distance, she can hear the faint rumble of traffic on the main road, and a bird chirrup quietly to itself in one of the trees. She collects herself and continues walking, but at the back of her mind, something is worrying her.

The flex on the iron needs mending, she remembers (*alien cultures, worlds undreamt of*), and she contemplates buying a new one (*infinite variety, days like crazy paving, never the same, always changing*) but then there's the TV licence due soon and the rent on the flat has just risen (*away from the drab, mundane existence into which I have fallen – why did I leave – WHY?*). Again. And so she turns the corner from Primrose Avenue into Lowry Close, lost in her own personal conflict.

The tomatoes go everywhere, as do the onions and oranges. With her eyes on the ground, she never saw the woman coming in the opposite direction. Not only her groceries cover the paving slabs, but the other woman's handbag has also fallen open, and a collection of diaries, address books, coins, calling cards and make-up are scattered around. They both talk at the same time, apologising profusely, each claiming that it was their fault.

They begin to collect up their belongings and replace them in their respective bags, yet it is inevitable that something is put in the wrong bag. Fortunately, only one or two of the tomatoes are utterly destroyed. The clear-up is finished and the two women share a brief joke about the incident. They apologise once more before saying their goodbyes and resuming their journeys. Neither of them looks back.

Dodo continues along the road until she reaches her flat, 78a. The event is already pushed to the back of her mind, and she also forces the memories of the distant past back into her subconsciousness, as she considers what to have for her evening meal now that she will not



be going out with Bill. She fumbles in her basket for the door key, and her fingers find something that she does not recognise. Pulling it out, she finds that it is a blue slim-line diary, slightly battered and worn with the letters "NUJ" embossed in gold on the front cover. She opens it up and discovers the name of the woman she collided with: S.J. Smith. Luckily, there is an address and to drop it off tomorrow morning would mean only a small detour on her way to the office.

She puts it in her coat pocket and resumes her search for the keys. They have been embedded in a tomato. She frees them and bends down to wipe them clean on the grass. Selecting the right one, she opens the door and enters the flat, closing the door firmly behind her.

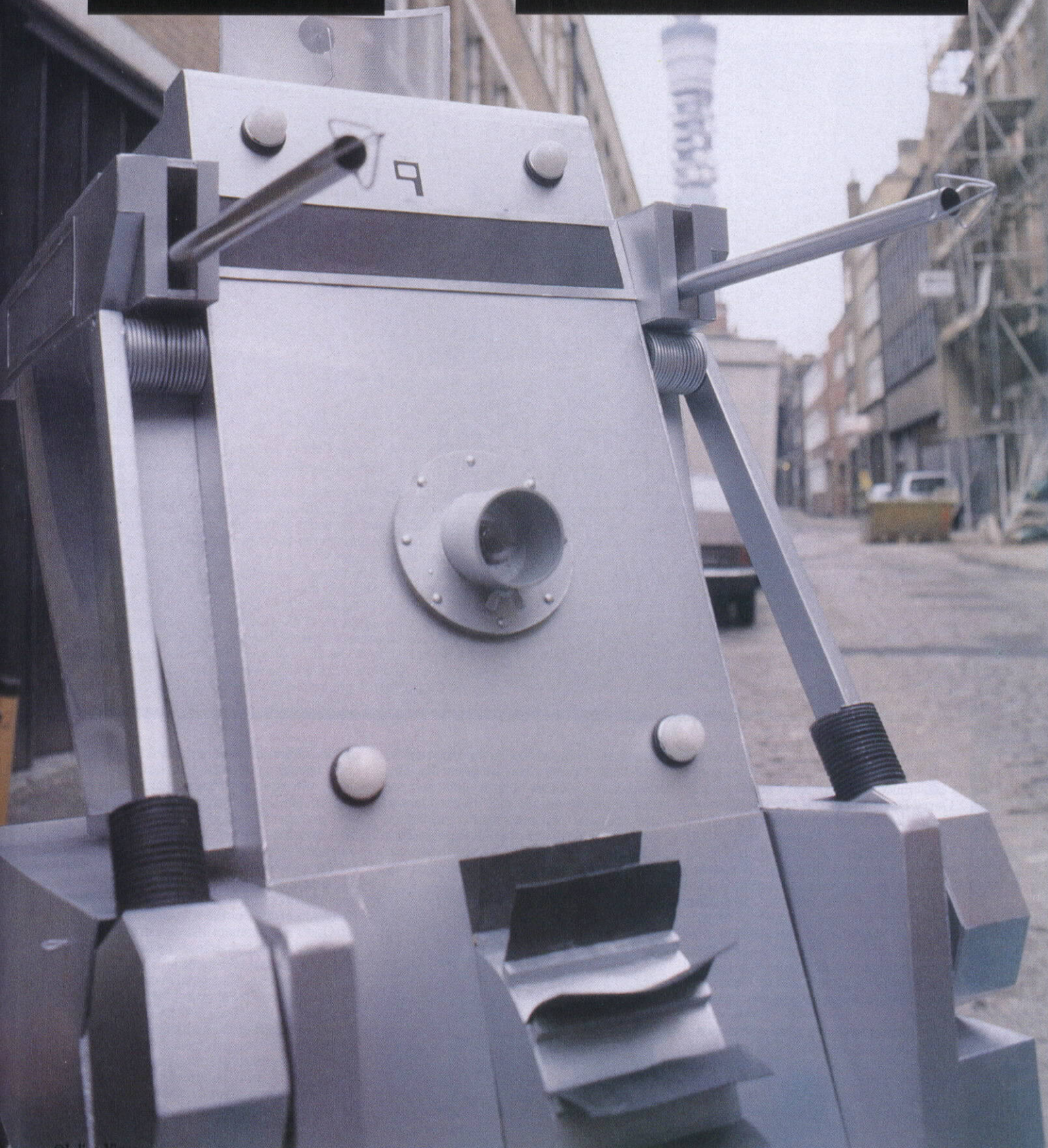
And they never knew.

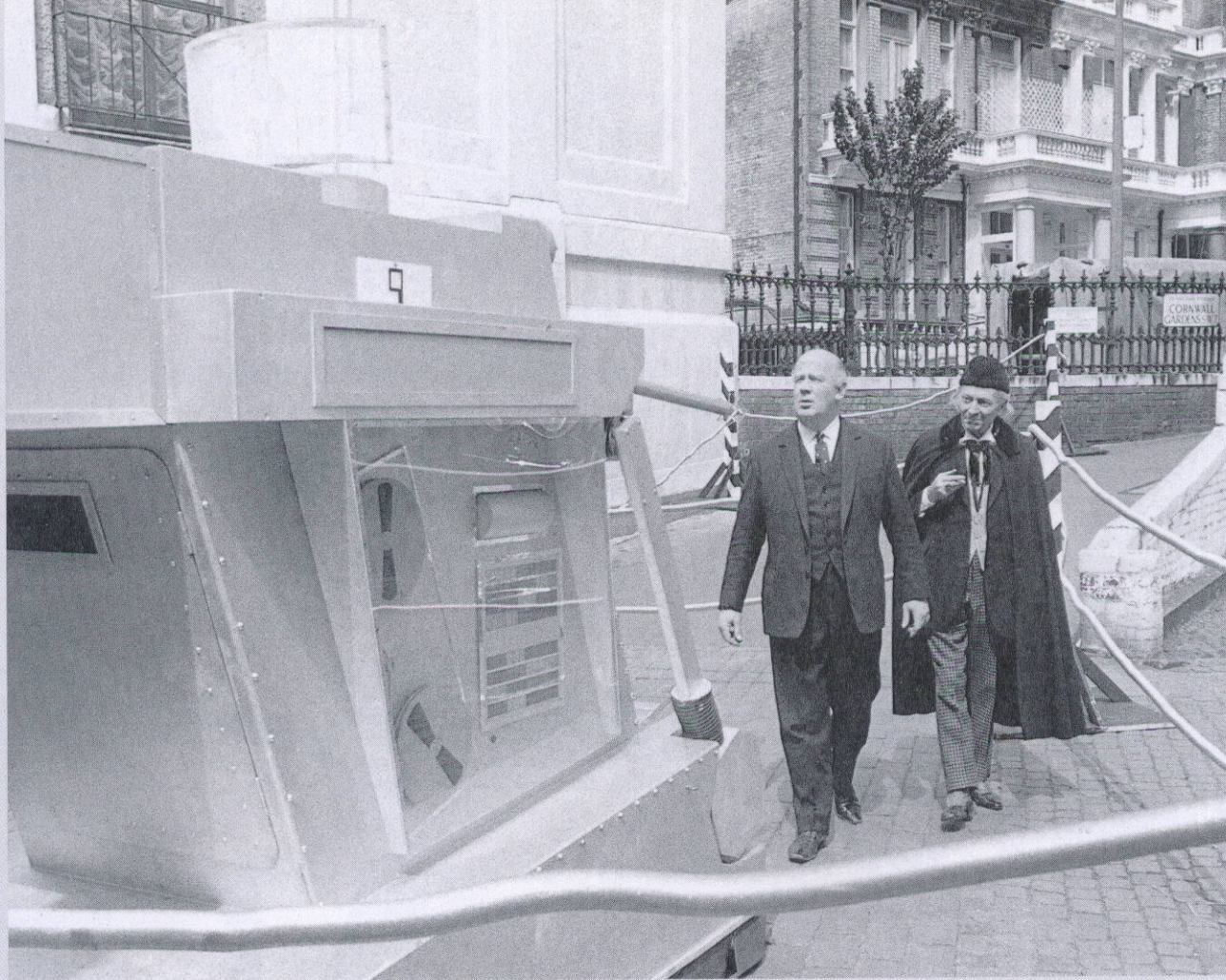
Jamie Woolley

DOCTOR
WHO

ARCHIVE
FEATURE

Serial BB
**THE
WAR
MACHINES**





The Doctor and Sir Charles confront Machine 9 in Cromwell Gardens, Kensington, London. Photograph ©BBC

EPISODE 1 (drn: 24'01")

The TARDIS lands on a London street corner in the 1960s. The Doctor tells Dodo he senses a strange energy from the newly constructed GPO Tower, and posing as a specialist in computer development, he gains entrance to the computer room at the top of the building with Dodo acting as his secretary. They are greeted by Professor Brett, who proudly demonstrates his new 'thinking' computer, WOTAN (Will Operating Thought ANalogue). WOTAN will soon be linked to other computers across the world and act as a problem solver. The Doctor is wary when WOTAN deduces the meaning of the word TARDIS and Dodo complains of a buzzing in her ears. She arranges to visit the Inferno, London's 'hottest' nightspot with Brett's secretary, Polly.

At the Inferno, Kitty the manageress asks Polly to cheer up a glum cockney sailor, but the secretary feels this a thankless task. It is only when the rating saves her from the unwelcome advances of another customer that she and Dodo get to know more about Ben Jackson.

The Doctor attends a press conference about WOTAN's world link up, C-Day, at the Royal Scientific Club. Brett is running late, and as he leaves his office he is hypnotised by a strange sound coming from WOTAN. Brett arrives at the Club in a hurry, grabs electronic expert Professor Krimpton, and departs. Back at the GPO Tower, security officer Major Green is also taken over by the computer, and sends the hypnotic tone via telephone to Dodo at the Inferno. Krimpton

The origins of *The War Machines* arose from the desire of producer Innes Lloyd and story editor Gerry Davis to get the science back into *Doctor Who* when they assumed control of the series in Spring 1966. The historical stories had not been as popular as the science-fiction ventures (both audience and appreciation ratings dipped with *The Myth Makers* and *The Masacre*), and it was decided to slowly phase out the adventures set in the past in favour of more set in contemporary surroundings – an experiment tried briefly in serials such as *The Chase* and under bizarre circumstances in *Planet of Giants*.

Davis met with a number of scientists to try to persuade somebody to work as a scientific consultant on the show, and spoke to Doctor Alex Comfort, Professor Eric Laithwaite of Imperial College, and astronomer Patrick Moore. All

seemed confined by scientific reality, whereas Christopher Magnus Howard Pedler (or Kit to his friends) was a flexible man who wrote with enthusiasm on various matters, had read much science-fiction and threw up exciting ideas.

At the time, Pedler had appeared in a

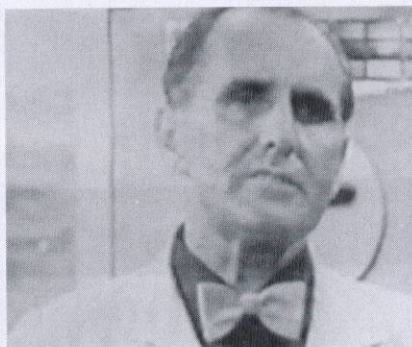


Image © BBC

1966 edition of *Horizon* called *The Eye*, and was recommended to Lloyd by an old colleague from the producer's days at Outside Broadcast, who had produced the programme in question. 38-year-old Doctor Kit Pedler was a physician, surgeon, pathologist and microbiologist, and was also a Head of Research at London University where he had concentrated on many treatises about the retina of the eye.

One idea that Davis frequently bounced off prospective writers as he gazed out of his Shepherd's Bush Green office towards the newly constructed Post Office Tower was "What would happen if the Post Office Tower took over?" Response to this springboard was usually routine, whereas the visiting Pedler immediately commented that this would most likely be affected by a rogue computer that decided mankind was now a redundant species and should be

is also enlisted into the machine's service, as Brett explains that mankind cannot develop Earth any further. WOTAN has decided to take control and determine the fate of humanity.

The Doctor, Ben and Polly worry about Dodo's disappearance from the nightclub. Dodo joins Brett, Krimpton and Green as WOTAN tells them: "*Doctor Who is required. Bring him here!*"

EPISODE 2 (drn: 24'00")

WOTAN uses thought control via 'phone lines to enlist other specialist help on constructing mobile computers, War Machines, that will dominate London. Dodo returns to the Inferno and tries to lure the Doctor towards a Covent Garden sidestreet where three kidnappers are waiting. Ben arrives, having found a taxi and the group meet a tramp who is planning to sleep in a nearby empty warehouse. Inside the once derelict building, the dossier is amazed to find bustling workmen building a machine under Brett's direction. The tramp is killed.

The Doctor and Dodo stay with Sir Charles Summer, whom the Doctor met at the Club, and next morning read about the tramp's death in the papers. Dodo suggests that the Doctor should visit Brett, and when the Doctor 'phones the GPO Tower, Krimpton switches him through to WOTAN's thought control. The Doctor manages to drop the receiver in time, but Dodo thinks he is under WOTAN's control and gives herself away, talking about the construction and take-over. The Doctor breaks her hypnotic conditioning, and Dodo is sent to stay with Sir Charles's wife in the country to recover. Ben arrives, worried because Polly has broken a lunch appointment with him. The secretary has returned to Brett's office . . .

In the warehouse, Machine 3 undergoes weaponry tests directed by Green. Ben, asked to investigate the area by the Doctor, discovers the strange goings-on, and then Machine 3 locates him and moves in for the kill . . .

EPISODE 3 (drn: 23'58")

Ben almost escapes the warehouse, only to be captured by the now conditioned Polly when she arrives. He is put to work on completing Machine 3. Noticing the guards on the doors have gone, he later slips out, but Polly does nothing to stop him. At the Tower, Brett and Krimpton are told that the Machines must be ready to attack at noon the next day. Green sends Polly to WOTAN to be punished for letting the prisoner escape.

Ben gets to Sir Charles' and warns the Doctor about the killer machine at Covent Garden. The Doctor fears that they will not be able to locate all the machines by noon the next day, and so favours an attack on WOTAN. Sir Charles contacts the Minister, and soon an army unit is assembled outside the warehouse.

Orange Patrol's attack is abortive, since the workers and Machine 3 under Green's direction fend them off. Machine 3

then emerges from the building and the army discover that their guns have been jammed by the robot. The troops pull back and only the Doctor stands defiantly in the War Machine's path . . .

EPISODE 4 (drn: 23'11")

The Machine stops. Examining it, the Doctor finds that Machine 3 had not been fully programmed when the army attacked. He accidentally drops a TARDIS key which Ben picks up. As London is warned about further attacks by War Machines, Machine 9 undergoes tests but suddenly goes rogue. It sets out along the streets towards Battersea Power Station. The Doctor proposes trapping it in an electromagnetic field. With the help of Sir Charles, the army and Ben, this is achieved at Cornwall Gardens. Back at Covent Garden Market, the Doctor then reprograms Machine 9 for a new task. Ben is concerned about Polly, who he assumes must be at the Tower, and goes to rescue her.

As noon approaches, Machine 9 heads for the GPO Tower. Ben arrives first, and forcibly drags the hypnotised Polly out of the WOTAN computer room, away from Brett and Krimpton. Machine 9 arrives and starts to attack WOTAN, killing Krimpton. With the computer menace destroyed, Brett and the others return to normal, and the other ten War Machines are never activated. The Doctor makes a silent exit.

Later, Polly and Ben find the Doctor waiting by the TARDIS for Dodo, and explain that they have a message from her. Dodo has decided to stay in London. The Doctor grumpily enters the police box after the youngsters have gone, but Ben realises he still has the Doctor's key. The secretary and the sailor enter the TARDIS, which vanishes seconds later . . .

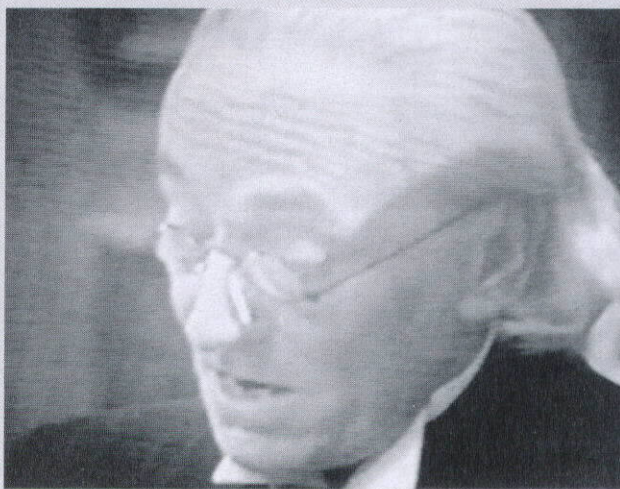


Image © BBC

replaced. The machine would hook up via telecommunications networks to execute its plan. The idea of the GPO being infested brought the horror and excitement of *Doctor Who* down to Earth, since the computer could operate through the everyday object of the telephone – a notably scary concept for a child. The computer itself would be immobile in the Tower, and so slave robots would also be needed to dominate London itself. After one meeting, the outline of the serial that would become *The War Machines* had been developed by Pedler and Davis.

One of the main factors of the storyline was that the character of Dorothea 'Dodo' Chaplet would have to be removed, continuing the metamorphosis of the show that Lloyd and Davis had begun in the wake of serials commissioned by the previous team of John Wiles and Donald Tosh. The

character of Dodo had not been exceptionally well written for, and also on camera actress Jackie Lane was clearly older than the average teenage schoolgirl. Dodo's original cockney slang had also vanished, and Jackie Lane was now sporting a Kensington accent in the rôle. With Peter Purves leaving the

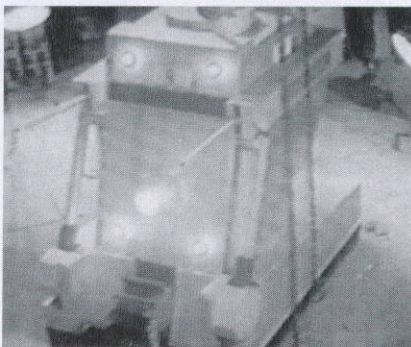


Image © BBC

show in *The Savages* as his contract had expired, Innes Lloyd opted not to renew Jackie Lane's contract for the following serial.

SIXTIES STYLE

Aware that the third season of *Doctor Who* had not been achieving the success of the first two, and that the SF/fantasy age was slowly giving way to the spy craze following Bond, Solo, Kuryakin, etc., Lloyd decided to bring the show more down to earth and indicate that it had not fully lost touch with reality. The Doctor would again be accompanied by a male and a female side-kick, but this time the female character would be a little older than a schoolgirl or orphan. The new companions would be up-to-date from Swinging London 1966, and great contrasts to one another. The girl, Polly, would be from a well bred family



William Hartnell was coming to the end of his run as the First Doctor by the time of *The War Machines*. Photograph, from *Marco Polo* ©BBC

Episode 1, and the gleaming structure of the GPO Tower itself showed that this was no general London story, but a tale of tomorrow. The final episodes also saw the first extensive sequences in *Doctor Who* of a contemporary Earth military force battling a menace to humanity as the army took on the War Machines. Such action sequences were to become increasingly popular and prominent, finally giving rise to the UNIT format of the late Sixties/early Seventies.

The first draft of Episode 1, entitled *Doctor Who and the Computers*, was written by Pat Dunlap, a BBC staff writer who had worked on shows such as *Dr Finlay's Casebook*. Dunlap was employed to make a finished script of the ideas generated by Pedler and crafted into a storyline by Davis. Shortly after starting on the assignment he asked to be removed from the project so that he could take up the post of Script Consultant on *Dixon of Dock Green*. He later contributed to other telefantasy shows such as *Joe 90* and *The Secret Service*.



©Topham

Ian Stuart Black had just completed his scripts for his first *Doctor Who* serial *The Savages* when Gerry Davis asked him to take over the task of turning Kit Pedler's visions into a science-fiction adventure script. He had recently completed a second script for Granada's *The Man in Room 17* on which he had once been script editor, and was now writing freelance again.

Innes Lloyd then cast the rôles of the two new companions, Polly and Ben. The former was to be played in trendy eye-catching fashion by a blonde long-haired actress called Anneke Wills, who won out over another younger actress called Deborah Watling. The sailor part went to a rugged looking young actor by the name of Michael Craze. Both were signed for initial three month contracts.

Born of Dutch-English parentage in October 1941, Anneke Wills had been a child actress from the age of eleven. Although she had not graduated from RADA, her acting career was extensive and her television work had included several episodes of *No Hiding Place*, *Probation Officer* and *Play of the Week* as well as episodes of *The Sentimental Agent* and *The Avengers*. Her first television in the Fifties had been an early BBC adaptation of *The Railway Children* where she had appeared under the name Anneke Willys. She also appeared in the 1962 Merton Park thriller *Candidate for Murder*. In contrast to the emancipated female heroes of the time like Cathy Gale and Emma Peel, Anneke decided from the outset that she would play Polly

and be the pretty secretary to a successful scientist in the heart of London's bustling business empire. Aged twenty-four, she would dress trendily, echo images of Julie Christie, Marianne Faithful and other Sixties starlets and hopefully attract the dads. Additional background notes indicated that her father was a doctor in Devon, she was the second of four children (the others all boys) and had been a travel courier and model. She was to be intelligent but impulsive, enjoying skiing, motor sports and swimming, and disliking officialdom.

The boy, Ben Jackson, would be a rough-and-ready Cockney who lived by his wits, thought independently and was an Able Seaman with the Royal Navy. Adam Faith, Michael Caine and Joe Brown were all popular figures at the time for Ben to draw inspiration from. At the start of *The War Machines*, Ben had just begun six months in barracks whilst his ship, HMS Teazer, sailed for the West Indies. In the writer's guide for the character, Ben's age was also given as twenty-four and his post as a Radar

operator. His dead father had been a wartime sailor and dock crane driver, and his mother was remarried to an unsympathetic step-father. After trying to stow away on a ship to leave his unhappy home, he trained at sea school and had a love of all things technical as well as boxing and athletics.

Other elements of the story were to take *Doctor Who* into new territories and firmly place *The War Machines* in the present or the near future. Polly, Dodo and Ben venture to the Inferno, the 'hottest' nightspot in London during



Image © BBC

as very feminine, weedy and screaming. At the time she was the wife of character actor Michael Gough who had made a recent guest appearance in *The Celestial Toymaker*. Gough was filming in South Africa when the part was offered to Anneke, and she accepted, recalling how much he had enjoyed his work on *Doctor Who*.

Michael Craze was born in Cornwall in November 1942, and began acting on stage at the age of twelve as a boy soprano in *The King And I*, followed by two other musicals, *Plain and Fancy* and *Damn Yankees*. Television work started at the age of fifteen in shows such as *Armchair Theatre*, *Family Solicitor* and *Gideon's Way*. His work also included two films, *Spare the Rod* (1961) and *Two Left Feet* (1963), and back in 1960 he had played the young Geoffrey Wegwood in Sydney Newman's ABC SF serial *Target Luna*. When he got the rôle of Ben, Craze had just recorded an episode of *No Hiding Place* called *A Bottle of Sixpences*, and was recovering from an operation performed on his broken nose. Unable to find immediate regular digs in London for work on *Doctor Who*, Craze was offered a chance to move in temporarily with Anneke Wills and Michael Gough in Fulham for six weeks where they all got to know each other better and enjoyed some fun parties.



Image © BBC

The director assigned to *The War Machines* was Michael Ferguson. Although new to the series in the capacity of director, he had been an assistant floor manager on *The Daleks* where he was the manipulator of the prop Dalek arm at the end of *The Dead Planet*, and the emerging Dalek hand at the end of *The Escape*. After completing a six week director's course, Ferguson was asked to work on the BBC's soap opera *Compact* which still had some episodes performed live. The Drama Department then allocated him to other programmes, including *Doctor Who*.

Principle guest star for the serial was the late William Mervyn, an established and portly British character actor in his fifties, who took on the part of Sir Charles Summer. Mervyn was soon to feature regularly as the Bishop on the ecclesiastical comedy *All Gas and Gaiters* (1966-70) for the BBC, as well as playing Chief Inspector Rose in three series for Granada, *The Odd Man* (1963), *It's Dark Outside* (1964-5), and later when retired in *Mr Rose* (1967-8).

ON LOCATION

Shooting on 35mm film took place in London and at the BBC Film Studios, Ealing, around 26th May 1966. In London, the camera crew shot material

of the TARDIS materialising in Fitzroy Square, from which William Hartnell and Jackie Lane emerged to walk off along the streets. The other actor hired for this Episode 1 sequence was Peter Stewart as a policeman. Hartnell was also joined by his new co-stars Anneke Wills and Michael Craze to film the TARDIS' dematerialisation at the end of Episode 4. Hartnell and Lane were released for this work from rehearsals for *The Savages* Episode 3 which was then in production. Only establishing shots were filmed, all close-ups in the TARDIS were later taped in the studio sessions.

The press also made great use of the location filming for the new serial. Shooting exteriors was still a novelty for the series, and apart from the earlier Dalek serials, this was one of the first chances the press had to photograph *Doctor Who*'s new enemies in action. Focus of attention was the tank-like War Machine crafted by Shawcraft Models of Uxbridge from Ray London's designs. The box-like tank was operated from inside by Gerald Taylor, an experienced Dalek operator since 1963 as well as a Zarbi in 1965, along with an assistant from the design department. Although the script referred to a total of twelve War Machines, only one was constructed with the provision for a number that could be changed on its casing (either 3 or 9). The prop had motors to drive the tape spools, behind a glass screen, and radar scanner, with Taylor manipulating the main light, the arm rams and the guns. Fire extinguishers were fitted inside to give the robot its deadly spray weapon. However these proved useless when the prop itself started to catch fire during the attack sequence at Covent Garden.

The War Machine prop was featured extensively in photographs taken in the streets of London, and attracted strange

looks from the public. Principle shooting with the War Machine prop was at Covent Garden Market for the scenes with the army attacking Machine 3, and around Cornwall Gardens in South Kensington for the Episode 4 sequence where the Doctor traps Machine 9 with the aid of Ben, Sir Charles and the army. For these scenes, Hartnell and Jackson were joined by William Mervyn, and Frank Jarvis playing an army corporal. Two army trucks were also hired for the arrival of the troops at Covent Garden, and crates were rigged to explode and catch fire when Machine 3 fired at them. Other filmed inserts showed Hartnell arriving by taxi at the Royal Scientific Club in Episode 1 and Ben walking through Covent Garden market in Episode 2.

The Ealing material comprised many of the interior warehouse sequences. Hartnell and Lane were not required for any of this material, the cast involved being in-coming companion Michael Craze with guest stars John Harvey and Alan Curtis, plus Roy Godfrey, Desmond Cullum-Jones and Gerald Taylor operating the huge War Machine prop. The Ealing set allowed for an area of the warehouse to be sunken, from which Brett and Green could direct operations surrounded by computer banks and the freezing machine prop from *The Space Museum: The Final Phase*. A small van for unloading crates, and a Lansing electric trolley were also used. These filmed scenes included the tramp's discovery of the workmen and Machine 3 attacking Ben in Episode 2, Ben's escape and the battle in Episode 3. As Machine 3 closed in on Ben, a spotlight was shone in Michael Craze's face to provide the episode climax.

Some of the other cast for the serial had previous associations with *Doctor Who*. The interviewer in Episode 1 was played by John Doye who had been an



©Julian Vince

◀ extra as far back as *The Dalek Invasion of Earth*, here getting his first credited rôle on the show. Eddie Davis, the worker in Episode 3, had also been an extra in *The Massacre*, and in the same serial John Slavid, the man in the 'phone box in Episode 4 of *The War Machines*, had appeared as an officer in *Bell of Doom*.

Recording took place weekly on Fridays just over two weeks before transmission. *The War Machines* Episode 1 started work in Riverside Studio 1 on 10th June, 1966. Four special pieces of animation were produced as opening title credits for the serial after the stock film of the *Doctor Who* title sequence. For Episode 1, black lettering on a white background built up the title in four stages – THE WAR MACHINES – then reforming it to give THE WAR MACHINES. The next caption read BY IAN STUART BLACK, followed by EPISODE and then finally the image of the huge numeral 1 filling the screen. The closing credits on a roller caption for the episode were superimposed at first over the letter version of W on the screen. The final cast credit for the first three episodes read 'and WOTAN'.

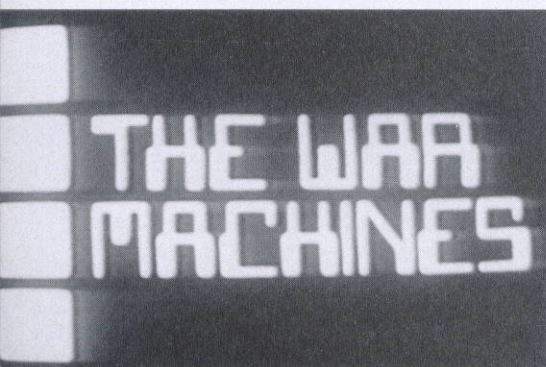


Image © BBC

A saving on the serial to offset the extensive film material was the use of only stock music as opposed to specially composed incidental tracks. The foremost piece of music used was *Hypnotic*, an electronic score by Eric Siday from *Musique Electronique* (Impress IA 250). Played over sequences where WOTAN hypnotised people, 1 minute and 32 seconds was used in Episode 1, 15 seconds in Episode 2 and 9 seconds in Episode 4. The disco scenes in the Inferno also relied upon suitable contemporary pieces in Episode 1 taken from the album *The Mood Modern* (KPM 1001). These compositions by Johnny Hawksworth were a 2 minutes and 47 seconds sequence comprising *Frantic Fracas*, *The Eyelash and Beat to Begin*, 43 seconds of *Browbeater*, 50 seconds of *Latin Gear* and 1 minute of *Rhythm 'n' Beat*. A stock 'sting' from the Radiophonic Workshop was also used in Episode 3.

The hypnotism effect generated by WOTAN was represented by superimposing concentric circular images over a picture of the person being hypnotised. WOTAN's own sound was a stock effect used as far back as 1961's *A For Andromeda*, and WOTAN's voice, provided by Gerald Taylor, was heavily echoed and treated to give a distorted mechanical tone to it.



Image © BBC

SETTINGS

It is notable that the year the serial is set in is obscure. In Episode 1, Sir Charles Summer refers to C-Day as being in four days time on Monday July 16th, with no year stated. July 16th 1966 was a Saturday, and the next suitable calendar year would be 1973. However, in *The Faceless Ones* transmitted the following season, Ben states that the Doctor has returned both himself and Polly to England on the day they left in the TARDIS: 20th July 1966, and in other serials Ben comments that he is from 1966. It is generally accepted that the events of *The War Machines* do indeed take place in 1966, July 16th in fact being the date of transmission of Episode 4.

More noticeable in Episode 1, and during Episode 2, is the addressing of the Doctor as 'Doctor Who' by WOTAN in the final scene. Although the title of the series was originally intended as the name accorded the mysterious traveller by Ian and Barbara, it had been generally accepted that the lead character was 'the Doctor' (despite both closing credits and *Radio Times* listings reading 'Doctor Who' regularly up until 1981). The name 'Doctor Who' was restricted then to jokey asides in episodes such as *The Gunfighters: A Holiday for the Doctor*, where the Doctor seems to confirm this as his real name. However, since WOTAN had already correctly defined the acronym TARDIS, perhaps Doctor Who is the correct name for the time traveller? The name has not been used explicitly since *The War Machines: 2* and the event is generally put down to a continuity error.

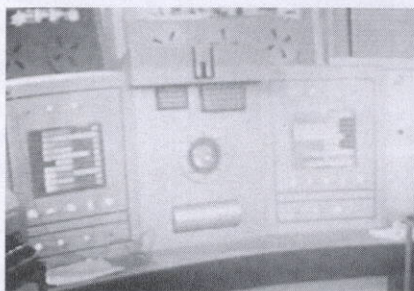


Image © BBC

During the recording of Episode 2 on 17th June, 1966, two sequences of stock footage were used. One piece was 53 feet of stock 35mm film inserted to show a BOAC aircraft landing at an airport, and crates being loaded and unloaded, with special cutaway shots to show crates marked 'W'. This came from the thirteenth programme of *Exploring Your World*, originally transmitted on February 1st 1966. The second was 12 feet of 35mm material from the Imperial War

Museum, part of a film called *War in the Air 50° North*, and depicted arc welders at work on an aircraft/War Machine. The animated credits shown after the recap scene from Episode 1 were shortened from the previous week, beginning with the letters THE WAR MACHINES instead of using four stages to build up the title.

A new set constructed for the second episode was a street exterior at Covent Garden, showing both the entrance to the Inferno and the doorway to the warehouse where Machine 3 was built. Onto this street was driven a taxi, so the set had to be large enough for the vehicle to manoeuvre. Since all the warehouse sequences were on film, the War Machine prop was not required in the videotape studio.

Episode 2's videotaping was also the final work on the series for Jackie Lane, who was totally absent from the rest of the serial now her contract had expired. Following her departure from *Doctor Who*, Jackie found herself typecast in the same manner as Carole Ann Ford before her. After being secretary to the Australian Vice Consul in Paris for fifteen months, Jackie returned to London where she ran an antiques business for a few years. Since then, Jackie has become an actors' agent for voiceover work, handling amongst other clients, Tom Baker.



Image © BBC

A PREVIEW

The War Machines received a special preview on 20th June 1966 during an edition of the BBC's children magazine programme *Blue Peter*. Christopher Trace and Valerie Singleton introduced the War Machine prop, which appeared on London's streets courtesy of a filmed insert, and then arrived in the studio with Gerald Taylor hidden inside. The presenters then demonstrated all the facets of the robot, including its weaponry and ram arms, setting the scene in advance for the automaton's debut in Episode 2 of the serial. 20th June was also the earliest date on which Polly and Ben's arrival as new companions could be promoted by the press, although their details had already been circulated with advance information for *The Smugglers* in late May.

Episode 3 was recorded on 24th June, 1966. The day before, a publicity session had been arranged for Anneke Wills and Michael Craze to introduce them to the press two days prior to their debut in the television show. The new serial had also been heralded in the *Radio Times* (25th June – 1st July 1966) with a half page article and piece of stylized artwork by Reinganum. This

depicted the Doctor and the TARDIS in the shadow of the GPO Tower under the banner *Doctor Who and the War Machines*.

The special credits to open Episode 3 were again changed from those of Episode 1, and now, when the lettering changed, flashed to being white against a black background. This time a smaller warehouse set was built in the Riverside studio and the War Machine prop appeared on tape for the first time. The climactic battle sequence also had a variety of taped inserts, including the soldiers entering the warehouse and all the scenes with the Doctor and his friends standing outside the market stalls.

Although *The War Machines* was to end the third season of *Doctor Who* on BBC1, it was not the final serial of the third recording block. Location filming in Cornwall for *The Smugglers* began around 26th June and required the presence for a few days of William Hartnell, Anneke Wills and Michael Craze to shoot material for Episodes 1 and 4. They were then released as quickly as possible to return to London for rehearsals of *The War Machines* Episode 4.

The final instalment of the serial was taped on 1st July, 1966, and the following week, *The Smugglers* started recording. Again the special titles for *The War Machines* were changed, this time preceeding the recap from the previous episode and totally composed of white lettering on a black background.



Image © BBC

One notable addition to the cast for Episode 4 was Kenneth Kendall. The newsreader played himself in a fake news broadcast as he had done in *A For Andromeda*, and would do again on *The Doomsday Plan* episode of *Adam Adamant Lives!* less than a month later. Kendall appeared briefly on a television monitor on a small pub set. On this episode, the final credit listed Gerald Taylor as having provided the voice of WOTAN. On Episodes 2 to 4 he was also credited as Machine Operator.

Recording breaks had been scheduled so that the single prop could double for both Machines 3 and 9 early on in the episode.

Still photo captions were used of a police car and deserted London streets with the GPO Tower in the background. Back-projection of London's streets was also used at two points in the episode, firstly to show Machine 9 en-route for the Tower, and secondly for the scene of the Doctor, Sir Charles and the Minister travelling in a car. The

WOTAN consoles were also fixed to initially emit smoke when Machine 9 attacked, and then to explode.

TRANSMISSION

The serial was transmitted on Saturdays on BBC1. Whilst Episodes 1 and 3 were shown at 5.35pm (the time slot established since *The Savages*), Episodes 2 and 4 went out at different times. The finals of the tennis at Wimbledon caused Episode 2 to be scheduled at 6.55pm, whilst Episode 4 was transmitted early in the *Juke Box Jury* slot due to coverage of the Royal Tournament later in the evening.

After the transmission of *The War Machines* Episode 4, a 45 second Ampex trailer was run to promote *The Smugglers*, which would begin the fourth season in September although two of its episodes had already been recorded in the studio. Episode 1 of *The Smugglers* began by using the filmed insert of the TARDIS leaving Fitzroy Square to maintain direct continuity to *The War Machines*.

The ratings for *The War Machines* were an improvement on *The Savages*, but its position in the television charts remained low in comparison with the dizzy heights of 1965. Audience appreciation was poor however, placing it only just above *The Gunfighters* with an average of 44%. This general decline in popularity had begun with *The Massacre*, and had grown more noticeable as summer arrived. In opposition on the ITV network, *The War Machines* was only in competition with the like of reruns of *The Adventures of Robin Hood* (ATV-London), *Sir Francis Drake* (ABC) and *Huckleberry Hound* (Southern), although the lower rating for the 6.55pm transmission saw it pitted against *Bonanza* (ATV-London) and the new cult favourite *Batman* (ABC/Southern).

The serial was sold to Australia in late January 1967, although several cuts to the film recordings had to be made for it to gain its 'G' rating. Episode 3 had two sequences edited: the line "All human beings who break down will be eliminated" and the karate blow to the neck, ►

Michael Craze and Anneke Wills climb their way to fame. Photograph © BBC



and much of the battle scene later in the instalment. Episode 4 had the death of a worker at the hands of a War Machine shortened. ABC transmitted the serial in 1967 and repeated it in 1968. New Zealand finally saw the story over the summer of 1969, just as Patrick Troughton was leaving the show in the UK.

By the early Eighties, only Episode 2 of the serial existed in the BBC Archives as a 16mm film recording from the original 405 line videotape. However, in October 1984 16mm telerecordings of both this serial and *The Time Meddler* were located in Nigeria and recovered by the BBC with the help of the Nigerian State Television Service. Apart from Episode 1, all the segments had undergone editing. The original Episode 2 held by the BBC was complete, but the existing copies of Episodes 3 and 4 are still missing some sequences. Episode 3 has lost several sequences of the battle between the army and Machine 3, plus two lines of dialogue in earlier scenes between Brett and Krimpton and when Green is supervising construction. Episode 4 is missing the end of the scene with the man in the 'phone box where the War Machine rams the cubicle and kills him, plus two lines of dialogue in the scene where Polly reports to WOTAN.

Since 1985, *The War Machines* has also been marketed in North America by Lionheart in the form of a one hour twenty-eight minute TV Movie with some notably inaccurate and incomplete cast listings appended by BBC Enterprises Ltd. Twenty years after its first transmission, it was screened at the National Film Theatre on the morning of Saturday 12th July 1986 as a representative item of *Doctor Who* for 'Past Visions of the Future - The 1st British Tele-Fantasy Convention'.

Ian Stuart Black did a fine job of novelising his own scripts many years later. When *Doctor Who - The War Machines* was published by Target as Book No. 136 in February 1989, the story was expanded upon to give the War Machines characters such as Valk, the second Machine to be created, and also to explain the Doctor's easy entrance to the WOTAN room in the television version by saying that he and Brett shared a mutual friend in Ian Chesterton, now a respected name in the world of technology. The book's cover was beautifully painted by Alister Pearson and Graeme Wey.



Image © BBC

THE WAR MACHINES

SERIAL BB

CAST

William Hartnell (*Doctor Who*) and William Mervyn (*Sir Charles Summer*), John Harvey (*Professor Brett*) with Jackie Lane (*Dodo*) [1-2], John Cater (*Professor Krimpton*), Alan Curtis (*Major Green*), Anneke Wills (*Polly*), Sandra Bryant (*Kitty*) [1-2], Michael Craze (*Ben*), Ewan Proctor (*Flash*) [1], Ric Felgate (*American Journalist*) [1], John Doye (*Interviewer*) [1], Desmond Cullum-Jones (*Worker*) [2], Roy Godfrey (*Tramp*) [2], Michael Rathborne (*Taxi-driver*) [2], Gerald Taylor (*Machine Operator*) [2-4], Eddie Davis (*Worker*) [3], John Rolfe (*Captain*) [3-4], John Boyd-Brent (*Sergeant*) [3-4], Frank Jarvis (*Corporal*) [3], Robin Dawson (*Soldier*) [3], Kenneth Kendall (*Television Newsreader*) [4], George Cross (*The Minister*) [4], Edward Collier (*Garage Mechanic*) [4], John Slavid (*Man in Telephone Box*) [4], Dwight Whyllie (*Radio Announcer*) [4], Carl Conway (*US Correspondent*) [4], Gerald Taylor (*The Voice of WOTAN*) [4] and WOTAN [1-3].

EXTRAS

Peter Stewart (*Policeman*); George Wilder, Graham Tonbridge, Sam Manseray, Mrs. S. Singh, Jack Rowlands, Carolee Foss, Janice Hoyer, Kathie Fitzgibbon, Tina Simmons, Gloria Forstner, Fiona Fraser, Diana Hallows, Michele Barrie, Valerie Shelton, Ruth Calvert, Nigel James, Victor Munt, Decklan Cusse, Barry Noble, Emmett Hennessy, Steve Hardy, Alan Norburn, Alan Cassell, Chris Reck, Garry Leeman (*People at Inferno/Royal Scientific Club*); Vic Taylor, Michael Buck, David Waterman, Steve Pokol, Pat Leclerc, Mike Reid, Dennis Plenty, Jay McGrath, John Pollock, Peter Day, Pat Gorman, Ray Cooper, Barry Noble, Hugh Cecil, Alan Wakeling (*Workers*); Roger Bowdler, Geoffrey Witherick (*Men in Market*); Nigel James, Terry Wallis, Robert Pearson, Donald Simmons, Roy Stanton, John Pollock, Paul Andrews, Jay Doye, John Cook, Pat Leclerc, Peter Stewart, Mike Reid, David Waterman, Dennis Plenty, Vic Taylor (*Soldiers*); Biff Byfield, Lewis Alexander (*Officers*); Connie Georges, John Knott, Dolly Brenna (*People in Bar*); Stephen Rich (*Technician*); Chris Reck, Ken McGarvie (*Men in Newsroom*); Doreen Ubels, Steve Pokol (*Fleeing Couple*).

CREDITS

Written by Ian Stuart Black [First uncredited draft: Pat Dunlap [1]]. Title music by Ron Grainer and the BBC Radiophonic Workshop. Based on an idea by Kit Pedler. Costumes by Daphne Dare [4]. Make-up by Sonia Markham [4]. Lighting: George Summers [4]. Sound: David Hughes [4]. Film Cameraman: Alan Jonas [4]. Film Editor: Eric Mival [4]. Story Editor: Gerry Davis. Designer: Raymond London. Producer: Innes Lloyd. Directed by Michael Ferguson.

BROADCAST DETAILS

Episode 1	25th June, 1966	5.35pm - 6.00pm
Episode 2	2nd July, 1966	6.55pm - 7.20pm
Episode 3	9th July, 1966	5.35pm - 6.00pm
Episode 4	16th July, 1966	5.15pm - 5.40pm

Viewing Figures

Episode 1: 5.4M (71st), Episode 2: 4.7M (76th), Episode 3: 5.3M (62nd), Episode 4: 5.5M (67th).

Audience Appreciation

Episode 1: 49%, Episode 2: 45%, Episode 3: 44%, Episode 4: 39%.

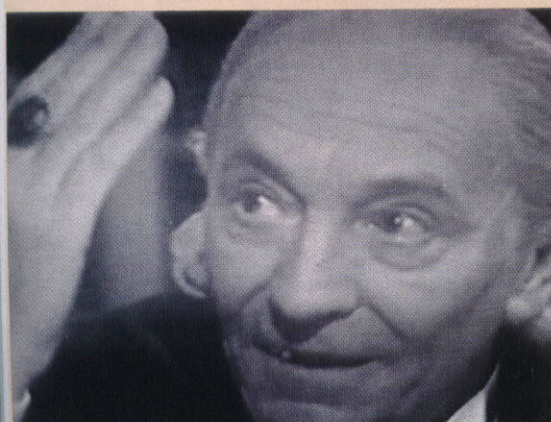
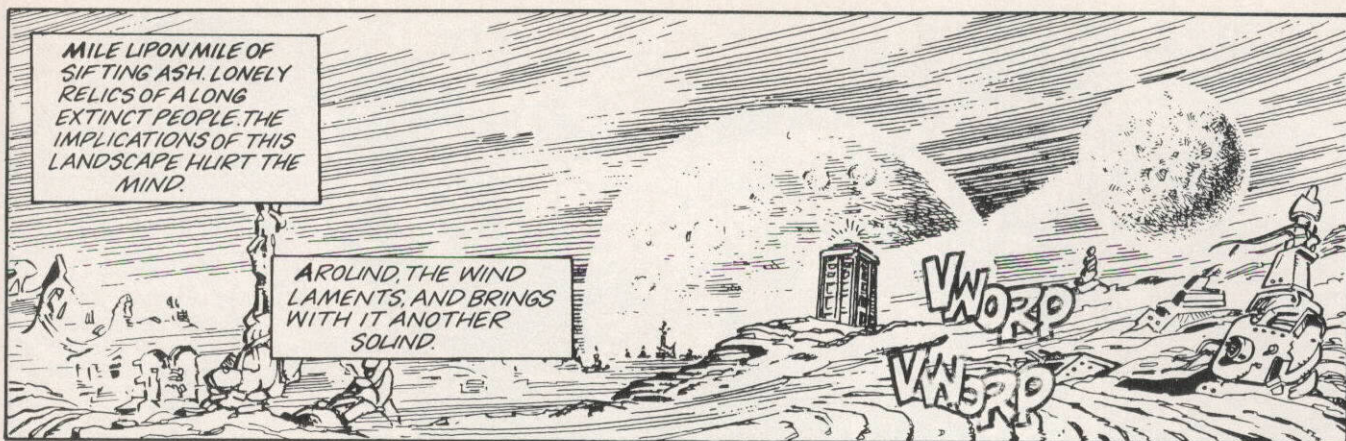


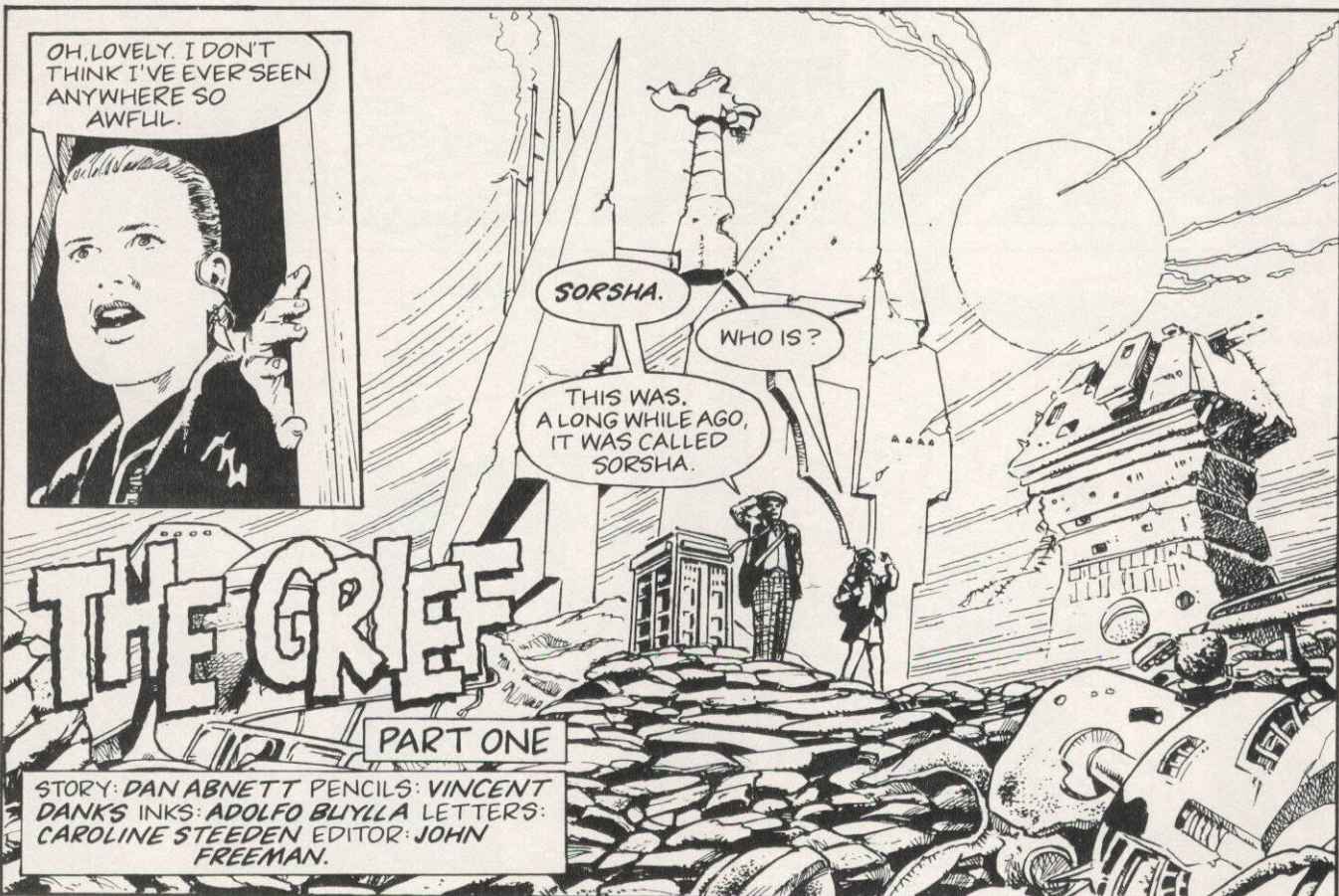
Image © BBC



MILE UPON MILE OF
SIFTING ASH. LONELY
RELICS OF A LONG
EXTINCT PEOPLE. THE
IMPLICATIONS OF THIS
LANDSCAPE HURT THE
MIND.

AROUND, THE WIND
LAMENTS, AND BRINGS
WITH IT ANOTHER
SOUND.

VWORP
VWORP



OH, LOVELY. I DON'T
THINK I'VE EVER SEEN
ANYWHERE SO
AWFUL.

SORSHA.

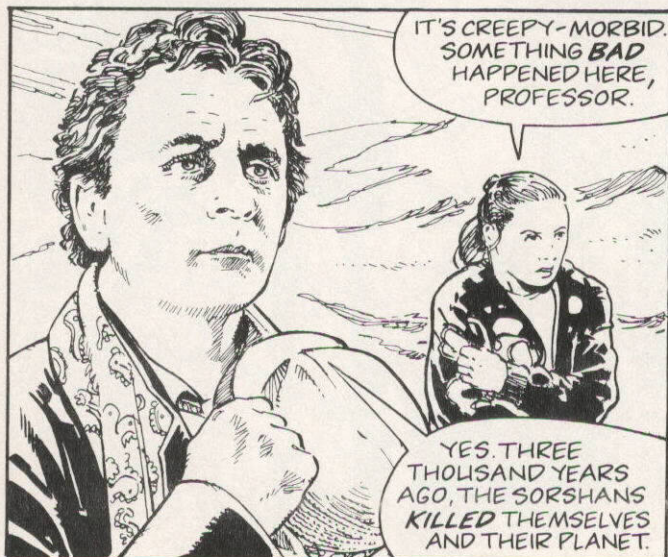
WHO IS?

THIS WAS.
A LONG WHILE AGO,
IT WAS CALLED
SORSHA.

THE GRIEF

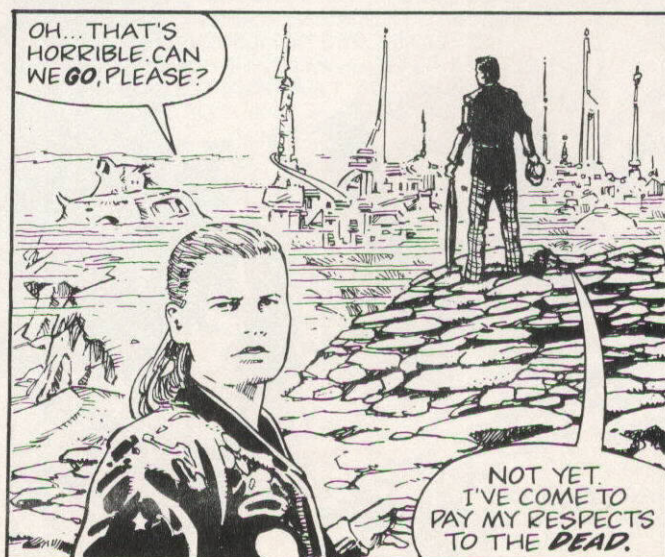
PART ONE

STORY: DAN ABNETT PENCILS: VINCENT
DANKS INKS: ADOLFO BUIYLLA LETTERS:
CAROLINE STEEDEN EDITOR: JOHN
FREEMAN.



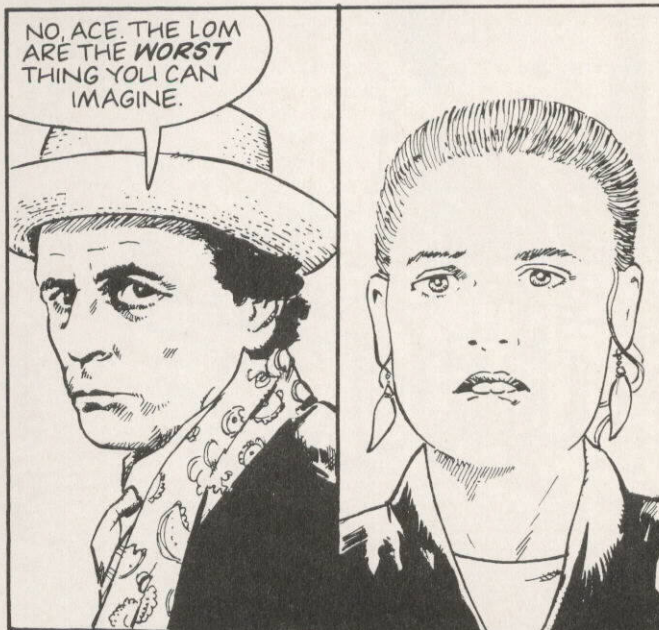
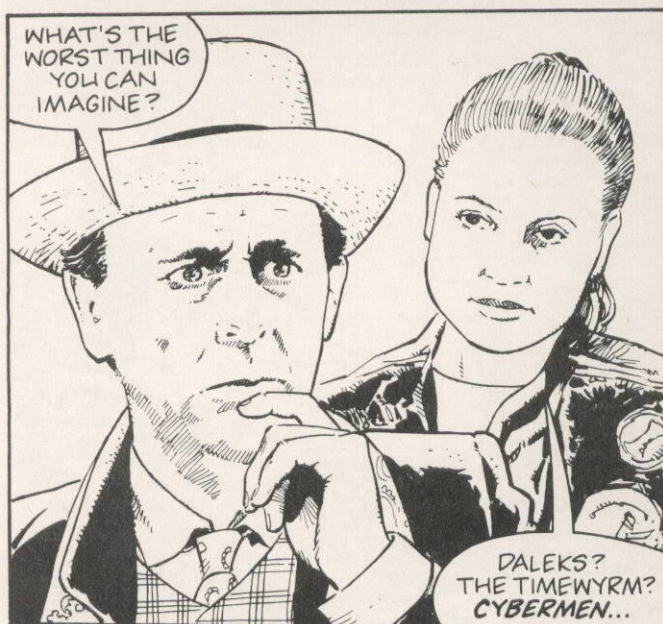
IT'S CREEPY-MORBID.
SOMETHING **BAD**
HAPPENED HERE,
PROFESSOR.

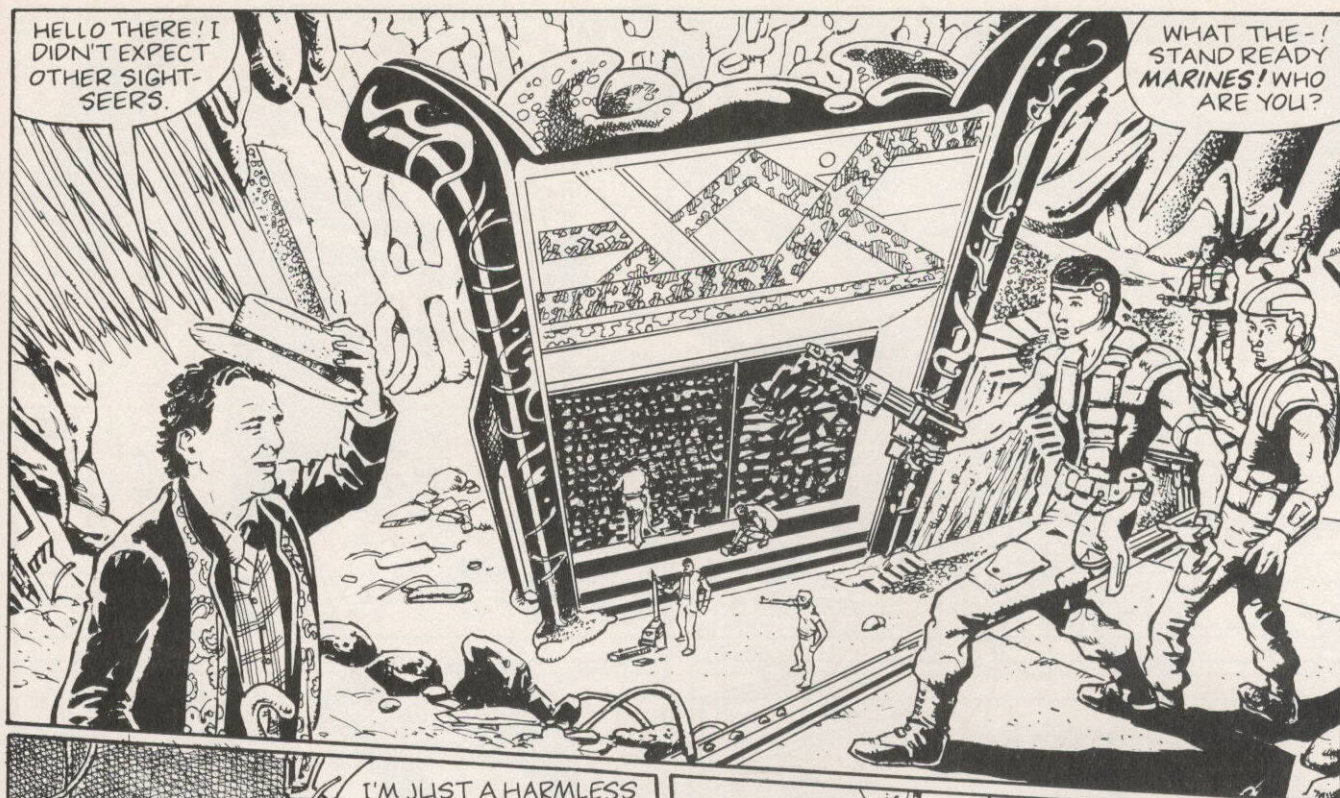
YES. THREE
THOUSAND YEARS
AGO, THE SORSHANS
KILLED THEMSELVES
AND THEIR PLANET.



OH... THAT'S
HORRIBLE. CAN
WE GO, PLEASE?

NOT YET.
I'VE COME TO
PAY MY RESPECTS
TO THE **DEAD**.





HELLO THERE! I DIDN'T EXPECT OTHER SIGHT-SEERS.

WHAT THE--! STAND READY MARINES! WHO ARE YOU?



I'M JUST A HARMLESS TRAVELLER, PASSING BY. THOUGHT I'D TAKE A LOOK AT THE PLACE...

FRISK HIM!

REALLY, THERE'S NO NEED...



SEE? I TOLD YOU I WAS HARMLESS...

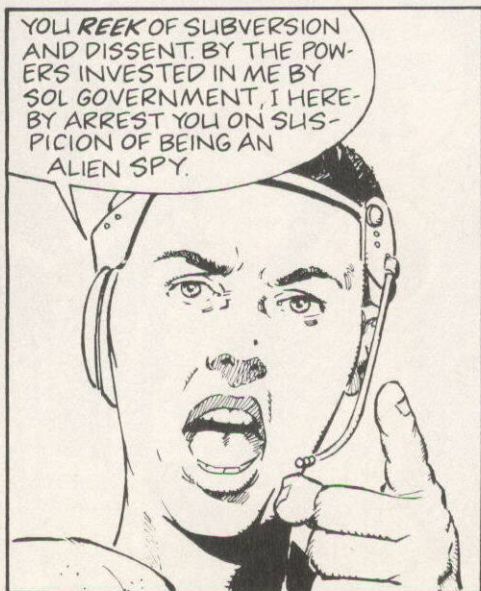
STAND OFF! NOW LOOK...



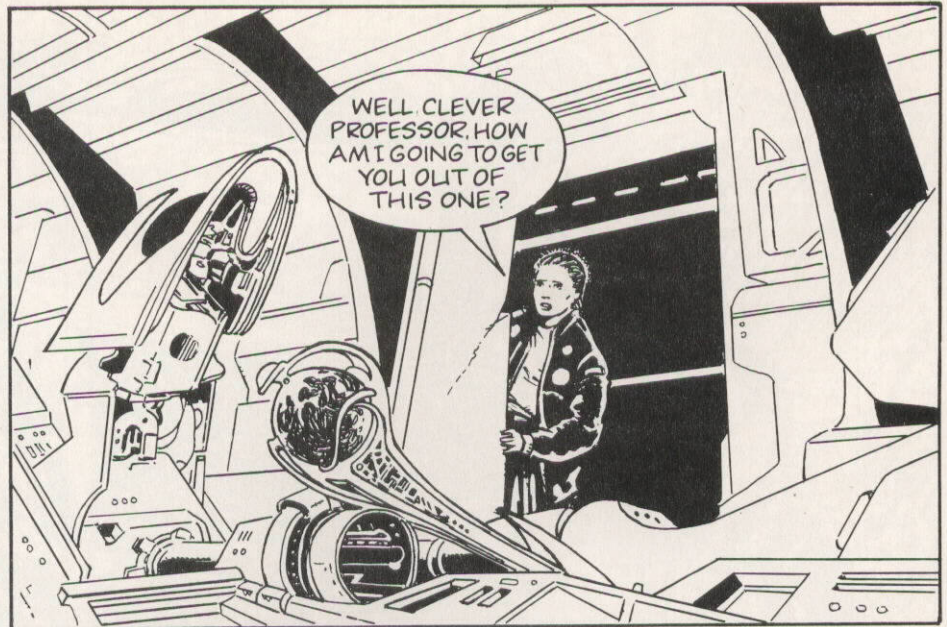
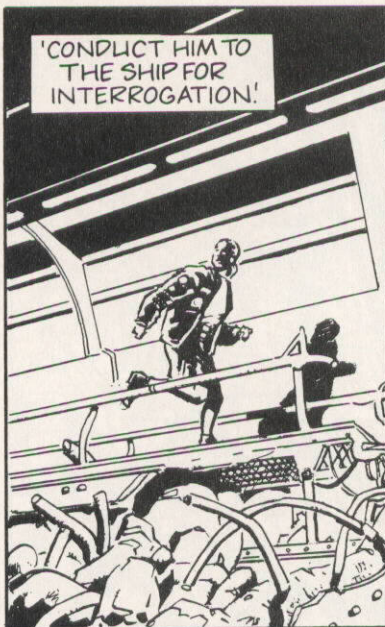
I'M LIEUTENANT FRETHIL, COMMANDER OF THE STAR-SHIP ROSETTA. THIS SITE... THIS *WORLD*, IS UNDER MY JURISDICTION.

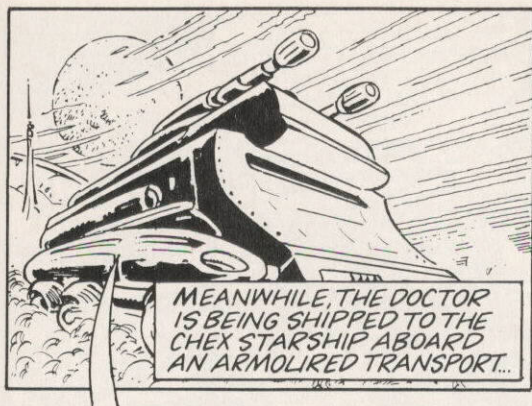
NOW TELL ME WHO YOU *REALLY* ARE AND *HOW* YOU MADE PLANET FALL WITHOUT BEING DETECTED

I'M THE DOCTOR, AND I IMAGINE THAT YOU WERE JUST TOO BUSY TO NOTICE MY SHIP LAND.



YOU REEK OF SUBVERSION AND DISSENT. BY THE POWERS INVESTED IN ME BY SOL GOVERNMENT, I HEREBY ARREST YOU ON SUSPICION OF BEING AN ALIEN SPY.





MEANWHILE, THE DOCTOR IS BEING SHIPPED TO THE CHEX STARSHIP ABOARD AN ARMOLIERED TRANSPORT...



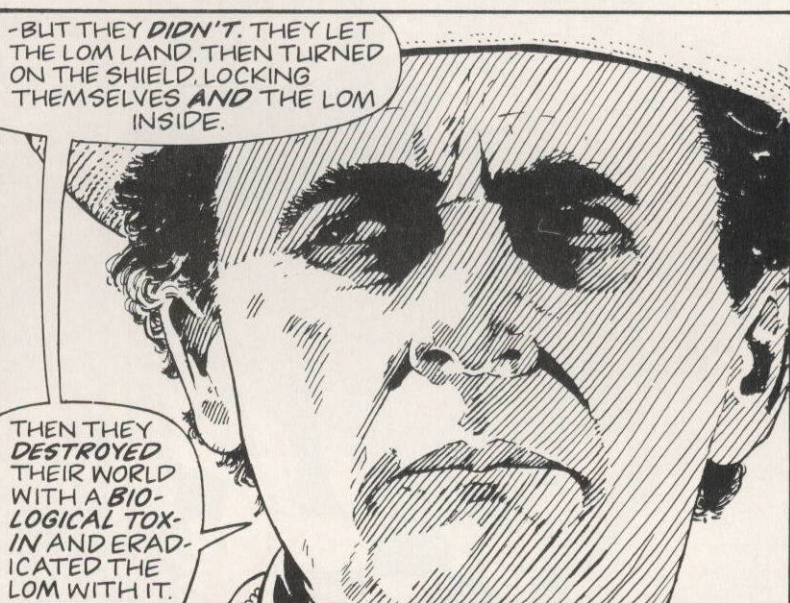
I KNOW, LIEUTENANT FRETHIL, WHAT ALL THE HISTORY TEXTS REPORT...

THE LOM WERE DRIVEN BY UNMATCHED AGGRESSION AND JEALOUSIES. THEY PERFECTED THE ART OF WAR AND THE MACHINERIES OF CRUELTY.

THE LOM HOST MOVED FROM WORLD TO WORLD DESTROYING EVERYTHING THEY FOUND.



THE SORSHANS WERE A BENEVOLENT, FORGIVING PEOPLE. WHEN THE LOM ASSAULTED THEIR WORLD, THEY COULD HAVE ACTIVATED THEIR PLANETARY FORCE SHIELD AND BEEN SAFE FROM ATTACK -



-BUT THEY DIDN'T. THEY LET THE LOM LAND, THEN TURNED ON THE SHIELD, LOCKING THEMSELVES AND THE LOM INSIDE.

THEN THEY DESTROYED THEIR WORLD WITH A BIOLOGICAL TOXIN AND ERADICATED THE LOM WITH IT.



AND NOW, AFTER THOUSANDS OF YEARS, THE SHIELD HAS SWITCHED ITSELF OFF AND THE SECRETS OF THE SORSHANS AND THE LOM ARE BOTH MADE AVAILABLE TO LIS.

SOME SECRETS ARE BEST LEFT ALONE. I... OH, NO!

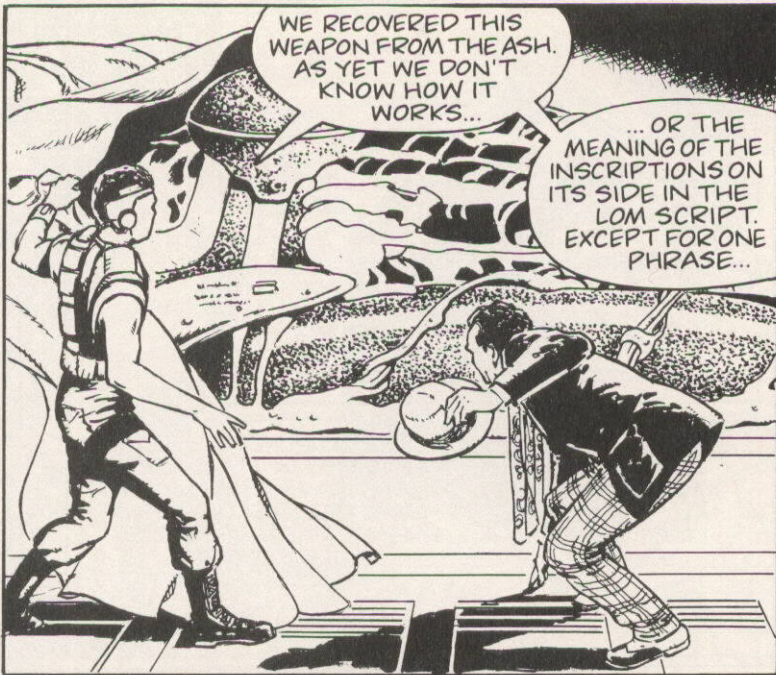


GET AWAY FROM THAT!



THAT'S A LOM **WEAPON** UNDER THERE! PLEASE - YOU'VE GOT TO PUT IT BACK WHERE YOU FOUND IT!

AND **FOREGO** THE GREATEST TECHNOLOGICAL ADVANCE IN SOL MILITARY HISTORY? I DON'T THINK SO DOCTOR!



WE RECOVERED THIS WEAPON FROM THE ASH. AS YET WE DON'T KNOW HOW IT WORKS...

... OR THE MEANING OF THE INSCRIPTIONS ON ITS SIDE IN THE LOM SCRIPT. EXCEPT FOR ONE PHRASE...



... 'THE WOE' OR 'THE GRIEF'...

NO...



BACK AT THE RUINS...

AND WHERE DID YOU SPRING FROM?

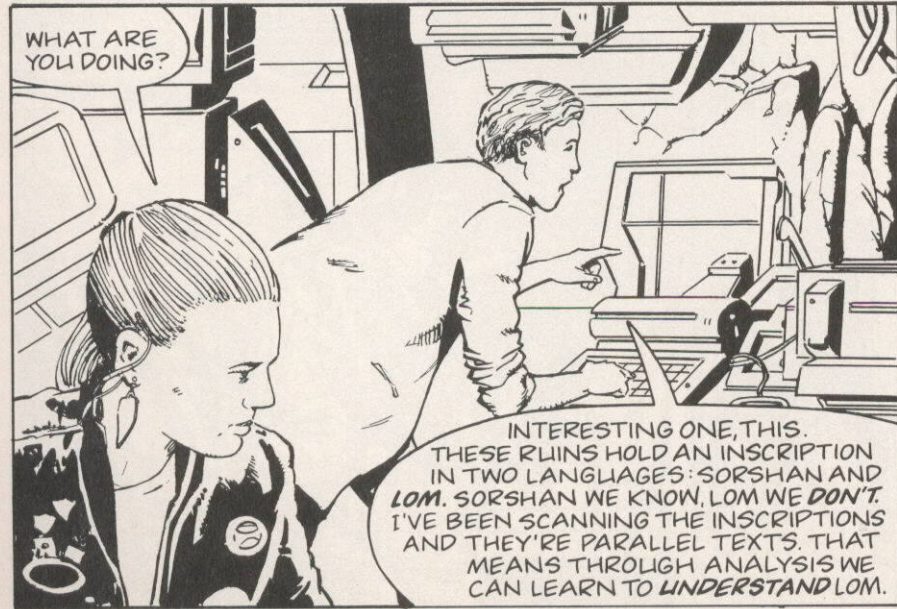
PERIVALE. WHO ARE YOU?



SKRANE. TRANSLATOR FIRST CLASS, CHEX STARSHIP ROSETTA.

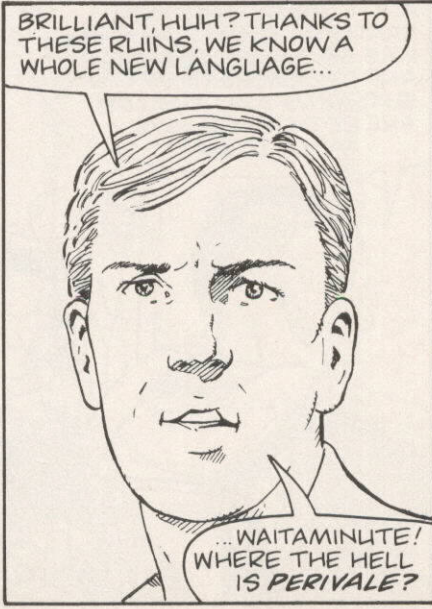
CHEX?

CARTO-GRAPHIC HISTORICAL EXPLORATORY SERVICE.



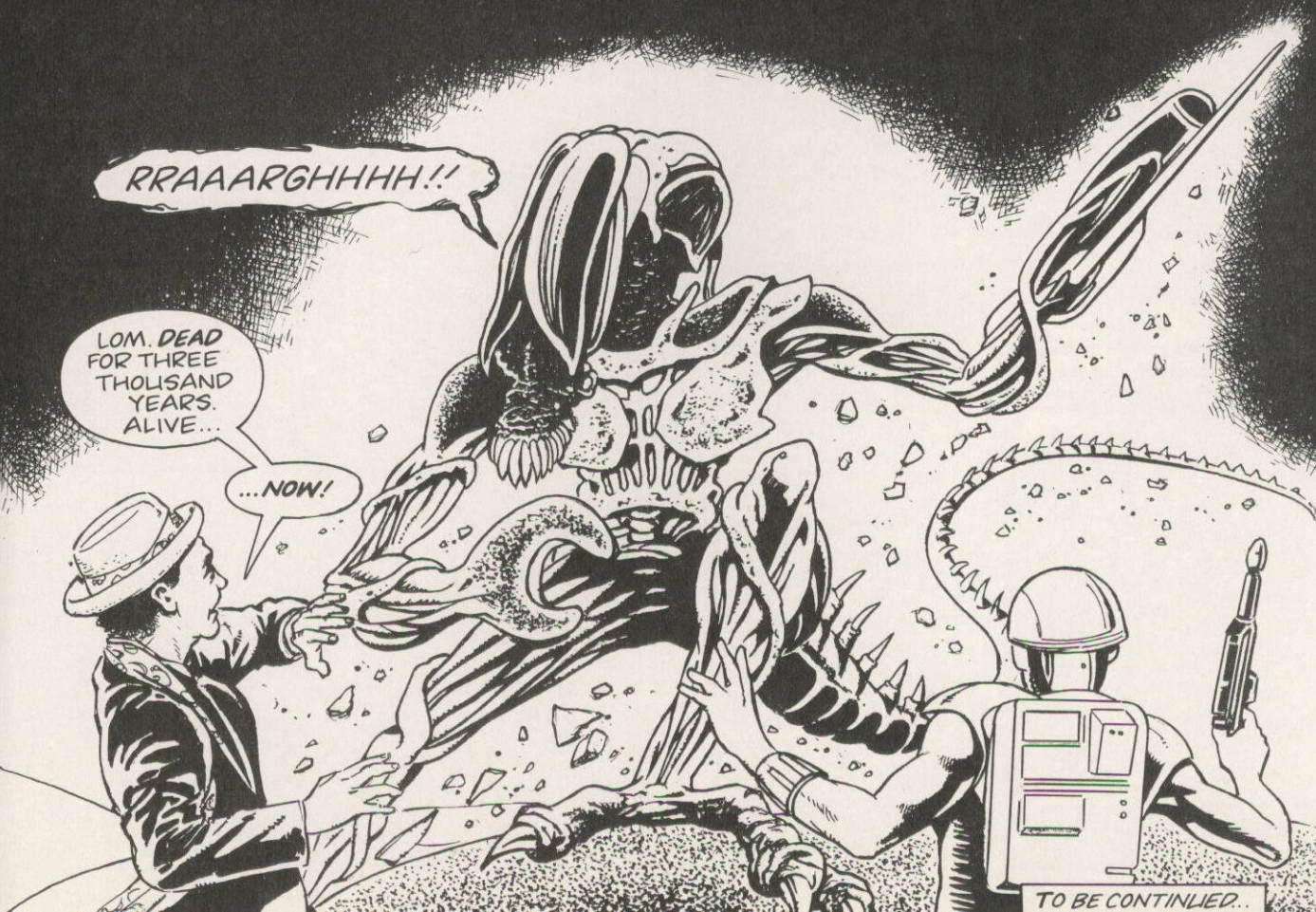
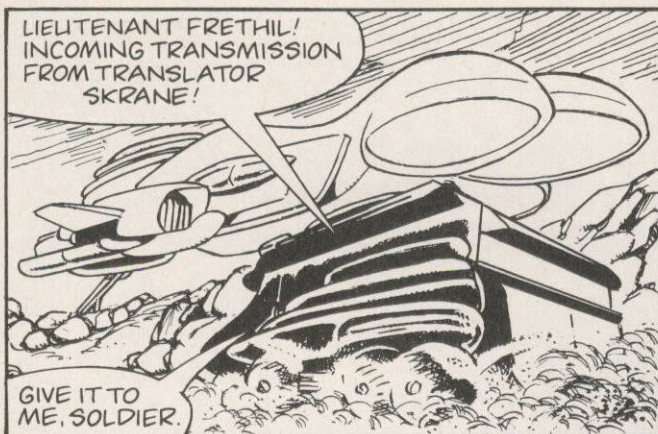
WHAT ARE YOU DOING?

INTERESTING ONE, THIS. THESE RUINS HOLD AN INSCRIPTION IN TWO LANGUAGES: SORSHAN AND LOM. SORSHAN WE KNOW, LOM WE DON'T. I'VE BEEN SCANNING THE INSCRIPTIONS AND THEY'RE PARALLEL TEXTS. THAT MEANS THROUGH ANALYSIS WE CAN LEARN TO UNDERSTAND LOM.



BRILLIANT, HUH? THANKS TO THESE RUINS, WE KNOW A WHOLE NEW LANGUAGE...

... WAIT A MINUTE! WHERE THE HELL IS PERIVALE?



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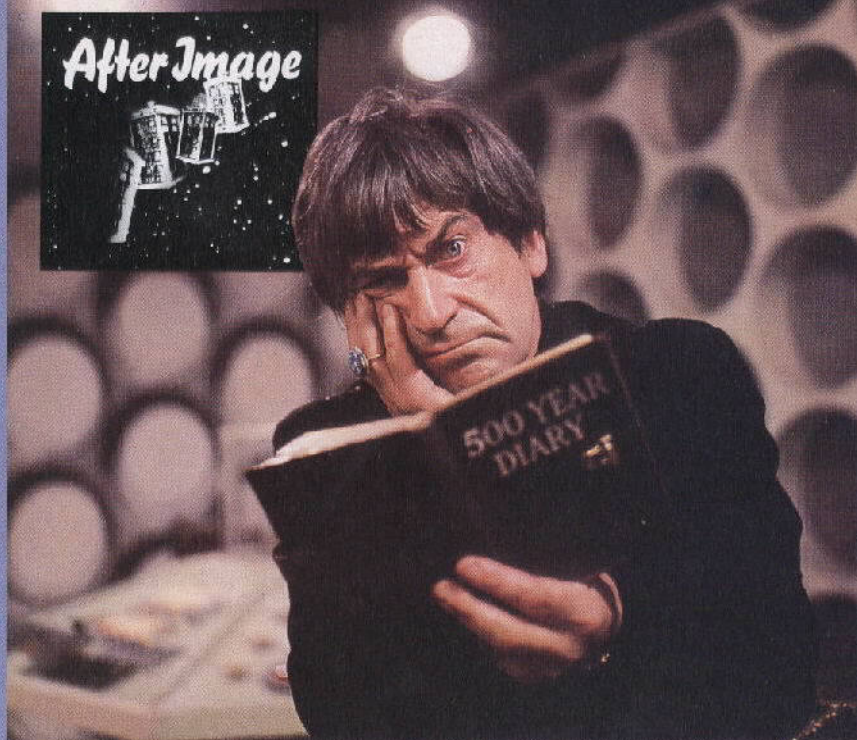
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After Image



The Mind Robber

The *Mind Robber* is Patrick Troughton's most unusual adventure. No tautly plotted thriller serial this, but a set of episodic encounters in which the Doctor struggles to keep his mind – a threat which is slightly more cerebral than the alien infiltrations he usually fought against. Perhaps it's not altogether surprising that in 1968 some bemused children wrote to *Junior Points of View* saying they found it hard to understand.

There are some nightmarish similarities with normal *Doctor Who* of the time. The Labyrinth sequence nods to the period's fondness for underground tunnel systems, and it's notable how, in this 'monster era' of the programme, the selection of fictional characters favours monstrous mythical beasts like the Unicorn. Pride of place goes to the snake-haired Medusa, made skin-crawlingly alive by stop-motion animation. The Minotaur is a disappointment in comparison – the children from the Jean Speak stage school are much more terrifying!

But these are monsters that must not be fought: if the Doctor kills the Medusa, he forfeits his mental freedom. This is a world created out of the imagination of a *Boy's Own* adventure writer, and the key to survival is *not* to act like Captain Jack Harkaway. If *Doctor Who* is itself an adventure serial, then the Doctor cannot act true to form without subordinating himself to another mind: he would become like Gulliver, condemned to speak the lines that another man has written for him to say.

Fortunately this clever idea does not produce five weeks of dull inaction. Once we're past the psychological creepiness of the opening episode, there is a lighter-than-usual tone which gives the story much of its immediate appeal.

Characters like Christine Pirie's Rapunzel, always on the lookout for her prince, have a wry charm absent from more conventional *Doctor Who* stories, and for

all its urgency, the climax is underpinned by the same gently comedy as the Doctor and the Master try to out-cliffhanger each other with ever more unbeatable opponents.

The mix of danger and charm reflects the personality of the Master of the World of Fiction, genial buffer one moment and calculating villain the next. The late Emrys Jones handles the transitions skilfully, his menace accentuated early on by some strong imagery from director David Maloney. Troughton's Doctor has an unusual edginess early on, but his comic side soon returns, most notably when he has to be rescued from the Karkus by Zoë. Wendy Padbury runs her usual gamut from cheeky to cocky and from hopeful to helpless, but inevitably it is Jamie one remembers in this story. Transformed into Hamish Wilson by the Doctor's little accident with an identikit, he gains in the process a youthful nervousness not normally seen in the more robust Frazer Hines version.

The last-minute inventiveness of recasting Jamie when Hines fell ill is only one of a chapter of accidents in the behind-the-scenes story of *The Mind Robber*. With a tacked-on first episode and recycled robot costumes, it's a wonder the serial turned out better than a ramshackle mess. And it did turn out much better: it makes a likeable five weeks of *Doctor Who*, with thoughtful undertones, that loses none of its 1968 appeal when seen again in 1992.

Martin Wiggins





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DESIGNING WHO

June Hudson

The final story of Season Eighteen, *Logopolis*, marked more than just Tom Baker's farewell to the show after seven years as the Doctor. It was also costume designer June Hudson's eighth and last credit on the programme.

After a stylish debut with the Season Sixteen opener *The Ribos Operation*, June worked on every alternate production throughout 1979 and 1980 for Seasons Seventeen and Eighteen. This, the maximum workload possible for a BBC designer, remains one of the most prolific contributions in either of the decades it straddles.

Tom Baker's new look in Season Eighteen – the burgandy coat, hat and scarf to replace the more lurid multi-coloured outfits of the previous year – debuted in *The Leisure Hive*, the first story of the season. It had been created by June Hudson to herald incoming producer John Nathan-Turner's 'new look'. Hudson was given carte blanche to redesign the Doctor and of all her stories, June recalls that *The Leisure Hive* was the most exciting. John wanted to change Tom's image; but his personality was so enmeshed with the coat, hat and scarf, I felt they should remain, but I did change the colour texture and shape.

"The overcoat came from a 1918 Russian Officer design – with matching scarf to replace the more lurid multi-coloured outfits of the previous year – debuted in *The Leisure Hive*, the first story of the season. It had been created by June Hudson to herald incoming producer John Nathan-Turner's 'new look'. Hudson was given carte blanche to redesign the Doctor and of all her stories, June recalls that *The Leisure Hive* was the most exciting. John wanted to change Tom's image; but his personality was so enmeshed with the coat, hat and scarf, I felt they should remain, but I did change the colour texture and shape.

"Tom did rather spoil me. He would say 'June, I'll wear *anything* you give me!' with a great expansive laugh. John Nathan-Turner also requested a shirt that could be marketed, but basic shirt design couldn't be bettered. I suggested a big collar incorporating the question marks." As a result of June's suggestions, the question mark emblem has remained part of the Doctor's wardrobe right up to date, although with the Seventh Doctor, they moved from the collar onto the sweater.

The Eighteenth Season ended in grand style, as the Doctor fought the Master who sought control of entropy by enslaving the planet Logopolis. The planet's inhabitants were portrayed as industrious elder statesmen-like mathematicians led by a character called The Monitor.

With the Logopolitans themselves, June recalls what she terms a typical end-of-season budgetary influence. "By *Logopolis* there was no money as usual. So I decided to re-use the Argolin robes created for *The Leisure Hive*. I had them chemically dyed and they became that strange sort of dirty mustard colour. On the top, I used more of the same polyester jersey, in black, made into capes. For The Monitor, played by John Fraser (he was delightful, such a handsome man), I used some foam backed silver lace to adorn his cape and stuck paste jewels on it."

The newly resurgent Master, now played by Anthony Ainley, retained his apparel from the previous story, *The Keeper of Traken*, where he had made his

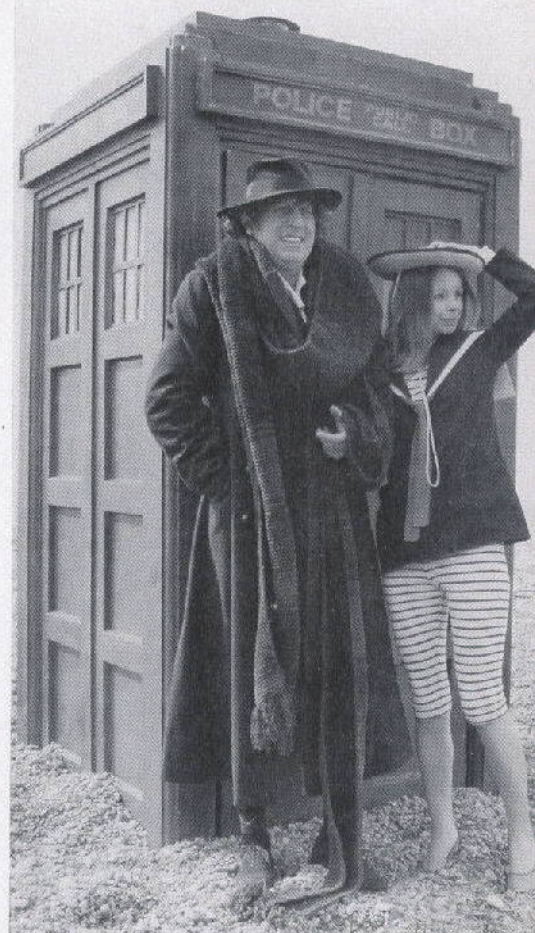
reappearance. Those clothes were designed by Amy Roberts, although June did know Ainley.

"He always credits me with giving him the part. I worked with him on a production of Dickens' *Nicholas Nickleby*, and then he visited me in my office at the BBC when I was doing *Doctor Who*. I said that I thought he should be in the programme and he rang his agent just when they wanted a new Master. His slightly sinister, heavy look made him just right.

"For Janet Fielding as Tegan," continues Hudson, who also had the responsibility of kitting out the incoming companion, "John Nathan-Turner wanted a fairly sexy look. He liked the fully-fitted uniform I designed in lilac wool." However, June believes she would not have retained that look as long as the producer chose to, for the duration of the subsequent Season Nineteen. "Keeping the same outfit throughout," she explains, "I found extremely short sighted. The money saved paled beside the lack of evolution in the focal woman's look. Mind you, working with a producer as appreciative as John Nathan-Turner regarding one's work was nice."

June's time on the series, halfway through her long career at the BBC, still prompts warm tribute. "*Doctor Who* gave me so much. I made giant leaps forward as a designer, expanding my imagination and knowledge. It gives me great joy just thinking about what fun we had!"

Mark Wyman





CHANGE and DECAY

As script editor, Christopher H. Bidmead oversaw the Eighteenth Season of *Doctor Who*, Tom Baker's last. As a writer he not only scripted Baker's finale, but also began Peter Davison's era in the following season. In the wake of the latest BBC Home Video releases, Philip MacDonald takes an in-depth look at Bidmead's contribution to these groundbreaking seasons.

Only rarely has a complete season of *Doctor Who* attempted a running theme. The obvious examples are the Sixteenth, the Key to Time season, and Season Twenty-Three, *The Trial of a Time Lord*. In fact it is Tom Baker's final season which sees what is probably the most consistent and carefully constructed progression. Although it isn't thrust into the foreground of the plot until *Logopolis*, the theme throughout Season Eighteen revolves around the concept of entropy.

In terms of straightforward physics, entropy is the name given to the elements within a portion of matter which determine its thermodynamic condition. The addition of heat increases the entropy. Philosophically, entropy is therefore to do with corrosion, the rust in the cogwheels not just of machinery, but of life itself. As the Doctor says in *Logopolis*, "The more you put things back together, the more they keep falling apart", and throughout Season Eighteen, the Doctor encoun-

ters objects, societies and planets which are doing just that and being dragged backwards by their very efforts to move forwards. Finally it is the corrosion of his TARDIS, of the universe and even of himself which leads to his final and most dangerous adventure.

Christopher H. Bidmead was one of a new generation of science fiction writers whose background was largely based in the hard facts of new advances in scientific theory. His appointment as script editor meant that *Doctor Who* immediately underwent a massive departure from the artistic, "Eng Lit" emphasis of his predecessor Douglas Adams. Records show that Bidmead courted a number of "serious" SF writers for the show, including Christopher Priest and Tanith Lee, in addition to new names like Steve Gallagher who emerged from a similar background. The emphasis on scientific authenticity, however, was far more involved than simply getting the facts right about what it is like in space. As anyone who is familiar with this season will know, the stories are also relentlessly 'arty', at times even more so than the left-bank meanderings of the previous year's *City of Death*. The sort of popular science that interested Bidmead was of a philosophical kind, embracing not just numbers and theorems but a whole glut of other influences including social sciences like psychology and sociology, literature, music and even architecture.

It seems that the over-riding idea of Season Eighteen was that the application of science was a means of reclaiming humanity from the ravages of corrosion.

For instance, Argolis in *The Leisure Hive* sets the scene straight away. Its people are paying the price for a twenty-minute long nuclear war by dying, alone and sterile, in a sealed city on a radiation-soaked world. It is the tachyon recreation generator which paves the way for their rebirth, saving the Argolis from extinction. An almost identical situation occurs in the second story of the season, *Meglos*, where the inhabitants of Tigella are forced to live underground, fighting a rearguard action against the encroaching and hostile plant life on the surface. Dissension between the superstitious Deons and the scientifically rational Savants as to how to tackle the problem ensues, with science again winning out over mumbo-jumbo – while an overdose on the thermodynamic scale puts paid to Meglos himself!

Things get a bit more complicated in *Full Circle*, where the entropy is social rather than physical. Here the Deciders have been living a social lie for untold generations, forever promising their people that the Starliner will take off from Alzarius when its repairs are complete. They are of course, concealing the fact that it has been ready to leave for centuries. It is up to the Doctor to unmask the imposture and discover the secret of Alzarius – that its inhabitants are physically unstable and mutate at the time of Mistfall (and, for those in doubt, the Greek word from which "entropy" comes means "transformation").

At the heart of the season, *State of Decay* exemplifies this theme, even down to its title. Although originally written three years earlier, this story seems to have undergone major rewrites, not just to cater for the replacement of Leela with Adric and Romana, but also to fall into line with the mood of Bidmead-style *Doctor Who*. As in Season Fourteen's *The Face of Evil*, the Doctor intervenes on a planet where the crew of a crashed spaceship have regressed over the centuries until they have forgotten their ancestry and descended into medieval primitivism. This time though, the reasons for "the wasting" are defined in scientific terms. Romana observes that "In terms of applied socio-energetics, it's losing its grip on level two development", speaks of a "sociopathic abscess", and then suggests that "A society that evolves backwards must be subject to some even more powerful force restraining it". Now, this isn't *Doctor Who* standard "reverse the polarity of the neutron flow" pseudo-science, this is the real thing. Of course, the force restraining this particular society is defined in very lurid terms – the Great Vampire, a last ember of a long-forgotten terror about to be rekindled – but the scientific focus is clear. Along the way the Doctor confronts rusting computer-banks that no longer function properly, discusses the mutation of language and the anthropological significance of vampires, and does battle with some beautifully cobwebby gothic horrors. All of these betray a state of decay – a triumph of entropy over vitality. As in the previous two stories, the resurrection of some long-abandoned technology resolves the plot.

The surreal *Warriors' Gate* is an explosion of all the themes so far explored in the season, its most vivid

images revolving around the decay and rejuvenation of history; as witnessed in the superbly constructed ending of Part Three as the Gundan robots crash (or should that be gate-crash?) into the Tharils' banqueting hall and smash an axe into the table. Instantly it becomes smothered in dust and cobwebs as the Doctor warps forwards in time, and we realise that the ancient, cracked goblet which he set upright in the first episode is the same goblet that he later knocks over in anger thousands of years earlier... as it were. There's enough material in *Warriors' Gate* to fill several issues of DWM, but suffice to say that the references to I Ching philosophy and probability theory, together with yet another rusting, apathetic spaceship, cement the story's place in the season. It is the concept of space folding in on itself towards the end of the story that again neatly establishes what is yet to come.

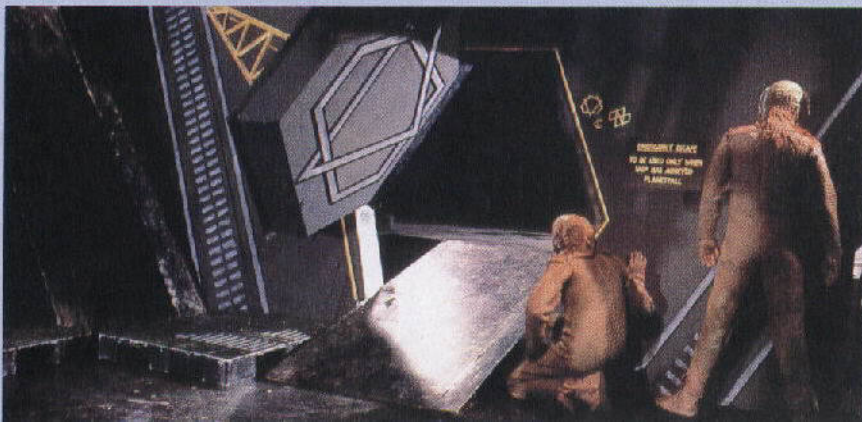
In *The Keeper of Traken*, we are brought to a planet whose binding force depends on the ultimate sacrifice of one person surrendering him or herself to a seeming eternity of nothingness, keeping entropy, evil and decay at bay by maintaining the stasis of the Source. As the Doctor says, "It's a pity about that poor chap having to sit for thousands of years in a chair, but it is magnificent!" And indeed it is – the force of goodness on Traken is powerful enough to calcify the occasional evils that descend onto the planet. It is here that the Doctor is reunited with a decaying, corroded enemy, the Master, and here the battle begins which will end with the Doctor's Keeper-like act of self-sacrifice, abolishing himself in order to preserve the status quo of the entire universe.

Logopolis, under threat from the Master's mis-use of entropy. Photo © BBC



Entropy is everywhere in *Logopolis*, which is hardly surprising since this, of course, is the first story penned exclusively by Bidmead, bringing to a climax the mood and the themes of the preceding six adventures. The TARDIS is under threat from the ravages of entropy, and the increasingly noisy operation of the time rotor during the latter Baker years suddenly stops being an annoyingly tacky visual effect and becomes an important plot detail. As the story progresses we discover that the last and greatest threat that the Fourth Doctor must face is a giant field

The Marshmen begin the transformation to the higher intelligence of the Alzarians. Photo © BBC





The Logopolitans contemplate their future. Photo © BBC

of entropy, unwittingly unleashed by the Master which is threatening to engulf and destroy the universe. Even in the most inconsequential of its sub-plots, *Logopolis* is doing far more than just freewheeling. Aunt Vanessa's ageing and unreliable sports car vies for attention with the similarly creaky TARDIS in the first episode, and the comedic sequences involving Tegan's frustrated efforts to pump up a punctured tyre are a small-scale anticipation of the Logopolitan program which holds a punctured universe in balance.

A TOUCH OF SOBRIETY

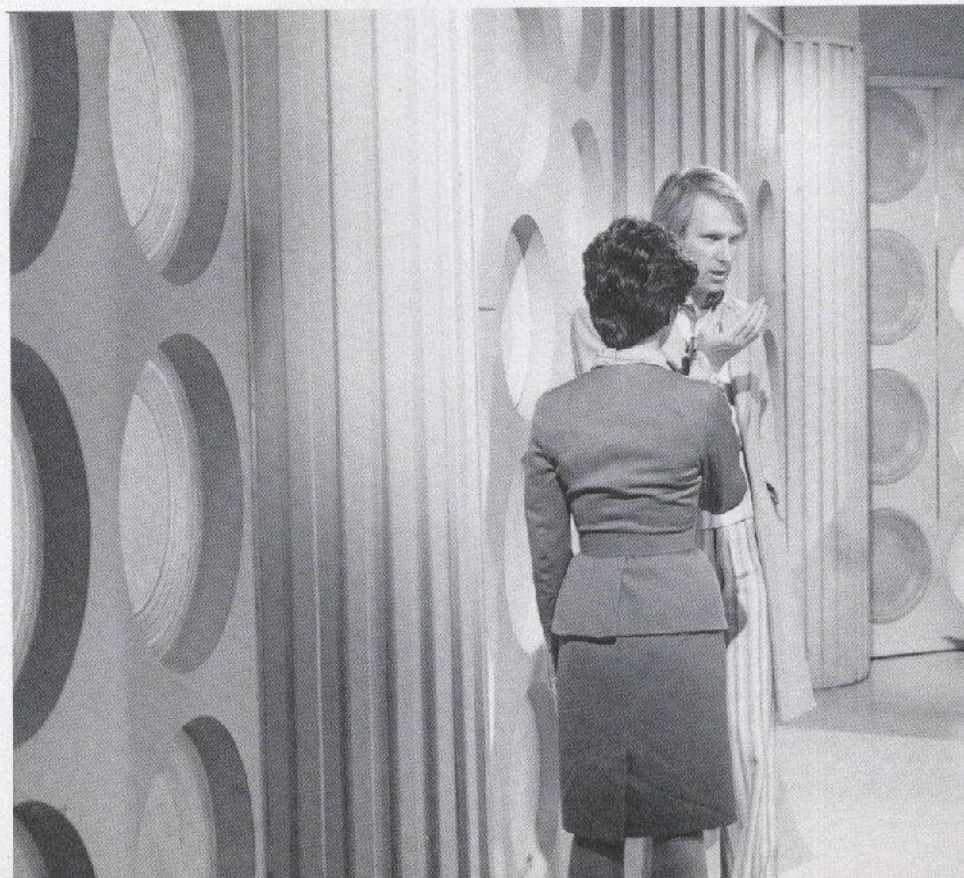
More than all this, though – something that seems crucial when looking at this season – the Doctor himself is decaying. John Nathan-Turner's era as producer is renowned for its use of "continuity references" to the programme's history, but what's interesting to note is that the use of long-term continuity in Tom Baker's last season seems more carefully calculated than in later years. Here, almost every reference to the past – and there are a great many – is in some way related to the collapse of the Doctor's career, his failures and his departed friends. The result is an overall tone of melancholy. Even when we're reminded that it's the second time that the Doctor has missed the opening of the Brighton Pavilion in the opening scene of *The Leisure Hive*, the effect is more sombre than comic, and the attempt to return to Gallifrey in *Full Circle* means despair for Romana and a painful memory of defeat by the Time Lords for the Doctor. There is also a particularly doleful scene in *Logopolis* in which the Doctor gazes wistfully through the door of Romana's room, and when he later jettisons that room to escape from the Master, it's almost as though he is trying to eradicate the painful weight of memory. The lyrical scene in *State of Decay*, in which he tells Romana of the Gallifreyan hermit last mentioned in the Pertwee era, is another backward-looking moment.

The ultimate continuity references – the return of the Master and the emotive flashbacks of old friends and foes at the conclusion of *Logopolis* – seem entirely in place, which they often don't in later years, when according to some opinions, both the Master and the

flashback sequence seem to become a standard requirement for a story per season.

Appropriately enough, *Logopolis* begins with a shot of a policeman approaching a police box on a lonely road, taking us right back to how it all began. The Doctor is then forewarned of his own imminent death by the appearance of the mysterious Watcher. All his reflections on his past life merge with his apprehensions about the disappearance of Tremas from Traken and the disintegration of the TARDIS, and spell the beginning of his end. This is reflected in Tom Baker's last and many would say finest performance as the Doctor, his dark broodiness and emotional tensions contributing to one of the most doom-laden and delicately melancholy *Doctor Who* stories ever.

Peter Davison as the Fifth Doctor getting lost in the labyrinthine TARDIS interiors, despite the help of Tegan (Janet Fielding). Photo © BBC



Of course there is rebirth, and not just for the Doctor. The TARDIS crew has metamorphosed around the dying Time Lord and with the departure of Romana and K9 have come new, younger faces, one by one establishing their prominence until the final new face – that of Peter Davison – arrives. Although entropy seems to have been held at bay and rejuvenation has triumphed there are however, still old scores to settle. The battleground is *Castrovalva*.

This is very much a story about freedom of action and escape from entrapment – for the Doctor, for his companions, for the Master and for the Castrovalvans. Anyone who has read a short story by Borges or Kundera, or perhaps seen the film version of *The Name of the Rose*, will know that both labyrinths and libraries feature heavily in contemporary literature as allegorical symbols of, among other things, man's struggle with the complexities of life. Mazes and labyrinths appear time and again in both *Logopolis* and *Castrovalva*, though it's in the latter story that they assume a central importance. The corridors of the TARDIS, which had proved a bewildering and threatening environment for Tegan in *Logopolis*, now become the same for the newly-regenerated Doctor, who in his search for the Zero Room must unravel and slough off his previous incarnation's clothes, shedding his old skin to leave a trail through the labyrinth. Just as the warren of streets in the city of Logopolis, resembling the convolutions of a human brain from a distance, had baffled Adric in his pursuit of the Watcher, so the town of Castrovalva



The hastily created Zero Cabinet is enough to keep the Doctor going on *Castrovalva*. Photo © BBC

itself becomes a deadly maze, our heroes trapped in recurring space-like figures in the Escher engravings which inspired the story in the first place.

The most important labyrinth in *Castrovalva* is one that we never see. Shardovan's library is such an unusual detail for an alien culture in *Doctor Who* that it's perhaps unsurprising that it's integral to the plot. In the maze of books the Doctor discovers that *Castrovalva* itself is a work of fiction. Appropriately enough, he fills the Zero Cabinet with Shardovan's fraudulent history books in order to deceive the Master as to his whereabouts. Bidmead has said that while writing these stories he became fascinated by the relationship between society and computers (which were just taking off in a big way at the time, with every schoolboy worth his salt saving up to buy a now horrendously dated Sinclair ZX81!) and by the concept that we might all be fictional ourselves.

Having conceived *Logopolis* as a giant computer/brain which thinks and oper-

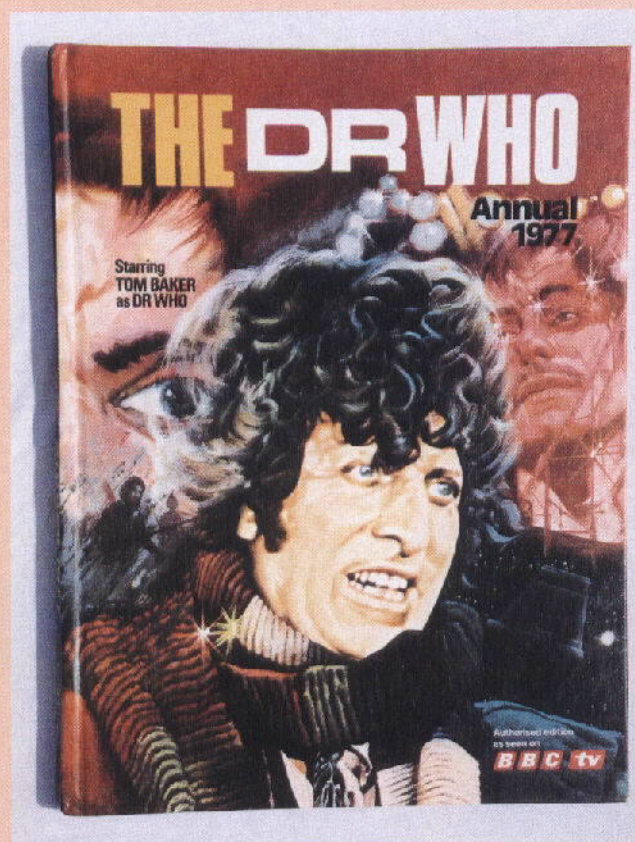
ates by the communication between its individual inhabitants (who, appropriately enough, live in "cells"), he next constructed a world based on the philosophical idea that we were all brought into existence just a few moments ago; furnished with a fictional memory and history which deceive us into believing otherwise. Only Shardovan, familiar as he is with the concept of writing books, seems to be aware of this possibility. Only he can grasp the nettle of freedom and take matters into his own hands at the end of the story. Swinging heroically into the fray on a chandelier and sacrificing his life, proving in the process that he does exist after all. It's a symbolic enactment of what Tegan and Nyssa have learnt earlier in the story about turning hypothesis into fact, an important part of the plot which belies the popular belief that the opening couple of episodes of *Castrovalva* are padded-out waffle. Indeed, the "If" concept discussed by Tegan and Nyssa also reintroduces the idea of recursion last seen in the

duplication of TARDISEs in the first episode of *Logopolis*, and paves the way for the recursive space of *Castrovalva* itself.

Castrovalva is a quieter, more contemplative story than its predecessor, and, like Bidmead's later contribution to the Davison era, has always dwelt in the shadow of other stories. But also like Bidmead's later Davison story *Frontios*, it is one of those tales that on closer inspection proves to be a positive delight. Certainly, *Castrovalva* has as much to offer as *Logopolis*. Between them these two stories document the end of one Doctor's era and the beginning of another's, but, perhaps more importantly in the long run, they mark the conclusion of the brief tenure of one of the programme's most influential script editors, who successfully injected his particular brand of scientific, philosophical and allegorical intellectualism into what always remained a solid foundation of entertaining and exciting drama. Few others have done it so well.

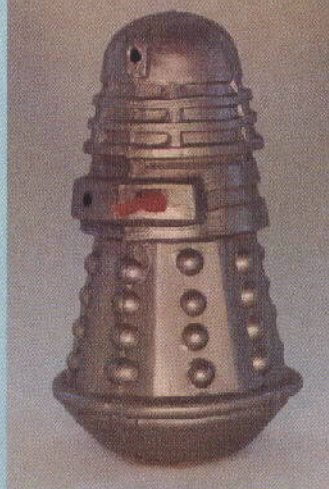
COLLECTORS' CORNER

Collectors' corner uses the following 'availability scale': ★ Currently available, ★★ Generally available from specialist dealers, ★★★ Rare but occasionally available from specialist dealers, ★★★★ You'll be lucky, ★★★★★ Almost unheard of!



The Doctor Who annual 1977
Publishers: World Distributors
Year: 1976
Original Price: £1.25
Availability: ★★

In a cunning and devilish plan to increase the sale of bookcases across the country, the publishers, World Distributors, lulled the unsuspecting populace into a false sense of security with their *Doctor Who* annual. Every year since 1965 (except, for no readily apparent reason, 1971) annuals had been published in the same format, and the same shape and size. Children and adults all treasured their uniform collection of hardbacks, sitting neatly together on the shelf, snug in their place of haven. Until 1976. In one fell swoop, the publishers threw the world into turmoil as the 1977 annual was a **full one inch bigger all round!** It would not fit on the shelf with the others as the shelf above was too low. It could not be pushed against the back of the bookshelf to line it up as it stuck out from all the rest like a sore thumb. Parents were distraught. Children were inconsolable. The world *almost* stopped turning.



Dalek Skittles
Manufacturer: Randall & Wood Ltd
Year: 1965
Original Price: unknown
Availability: ★★★★★

This battered little fellow is the only known survivor of a horrendous war in 1965. The Dalek skittle invasion, passed off by many as just another attempt by a manufacturer to cash in on the Dalek's popularity, failed because people kept knocking the invading mini-Daleks over and then leaving them on the bottom of staircases where they were invariably crushed to a pulp by the passing of family members. The Daleks had not attempted a miniaturised invasion before, and following this abortive experiment, decided that the effort was just not worth it.

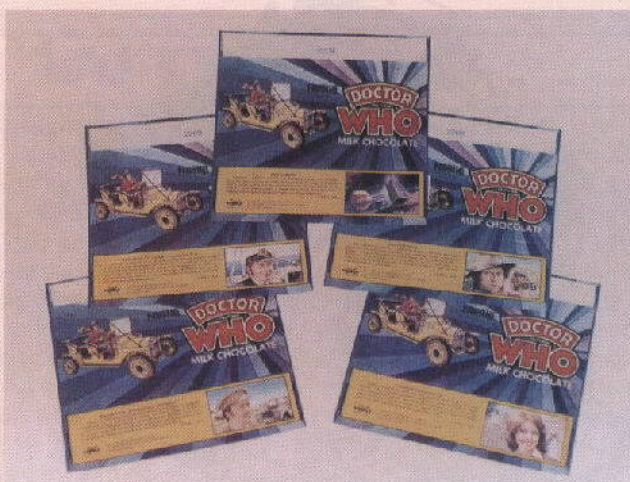
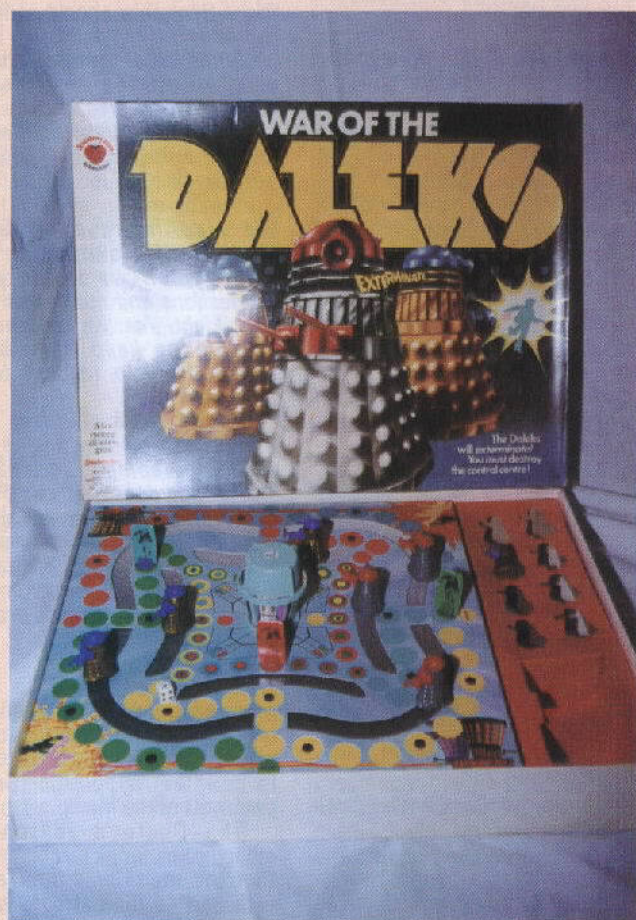


Dalek Plate
Manufacturer: J H Weatherby & Sons
Year: 1965
Original Price: unknown
Availability: ★★★★★

This was one in a range of pottery released in 1965 by J H Weatherby & Son, who obviously had nothing better to do with their time than think up obscure and useless items of pottery onto which to place drawings of Daleks. Little remains of their efforts today except a rather sorry looking plate-thing. Whatever became of the startling Dalek porridge bowl, the Dalek tilly-tray or even the classic Dalek wall plaque? Dalek aficionados will be pleased to note that the plate (or whatever it is) features an illustration of a much better Dalek than the rather sad BBC efforts. A true piece of classic merchandise.

War of the Daleks Game
Manufacturer: Strawberry Fayre
Year: 1975
Original Price: £3.75
Availability: ★★★

Yes! I *do* know how to play *War of the Garlicks*. You open the box and get all the plastic Garlicks out, then you put them in the slots so that they will be moving when you turn the dial. Then you put the Garlick control in the middle, and the people all stand around the side and talk in whispers. Then someone calls a doctor and while you wait for him to come you throw dices. If the number of dices is too low then you have to sulk and get angry while the lady says "It's only a game," and if it is too high then the Garlicks kill you slowly. Then the doctor arrives and he says "Come along now Mr Man, you have to go in my ambulance," which is also a spaceship. Then he hits you over the head with a screwdriver until you are seeing blue stars and think he is the Master. That is how you play it! *It is!!*



Chocolate Bars
Manufacturer: The Nestlé Company Ltd
Year: 1975
Original Price: 6p each
Availability: ★★★★★

By the time these chocolate bars came along I had got wise. It had taken me months and months to collect the full set of fifteen wrappers which comprised the *Masterplan Q* Pertwee series, and I was not going to be caught out again. As soon as I saw the things in the shops I sent a carefully worded letter to those very nice people at Nestlé, asking if I could have a set of wrappers. Those very nice people at Nestlé sent me a set back – all five of them! I was gutted! When I checked in the shops, they all had all the wrappers, and most could be found in and around the litter bins outside. I had been robbed of my postage to Nestlé for five (count them . . . five! Ha!) wrappers. And the artwork wasn't very good either!

Dalek Money Box
Manufacturer: Cowan, de Groot Ltd
Year: 1965
Original Price: 4/11d
Availability: ★★★

What impressed me the most about this superb money box, was not that it was so lightweight. It was not that the money could be got out dead easily (the top just clipped off). It was not even that the price was well within the reach of my meagre resources at the time. No. It was that it bore an uncanny resemblance to the magnificent Dalek artwork used on the Dalek Plate. Why the makers of the BBC Daleks had not used the same reference is beyond me. Why, these small plastic aliens were miles better than the BBC ones, supposedly designed by Terry Nation out of a dancer's skirt and a pepperpot. What a crying shame . . .

Dalek Pencil Case
Manufacturer: Interwainer Handbag Co
Year: 1984
Original Price: £3.30
Availability: ★★★★★

What, I hear you cry, is a handbag company doing manufacturing a Dalek pencil case? You may well ask. This was an Eighties equivalent of all those natty items from the Sixties which appeared in the toyshops and which featured our old friends the Daleks. Incidentally, I wonder whether things like a Dalek Plastic Jar or Dalek Plastic Sheeting, not to mention Dalek Candles were actually sold in toyshops – it didn't occur to me to check out the hardware store for Dalek things. Anyway, the Dalek pencil case was a classic example of idea before design. Apart from rudimentary printing, there was no way of telling that this was a Dalek, and the horror of trying to construct a cylindrical, tapering pencil-case caused many Interwainer Handbag Company employees to retire in states of mild mental collapse.



David Howe



PICK OF THE PENGUIN

Send your letters to *Doctor Who Magazine*, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX. We read all your letters even if we can't print them all. Personal replies are IMPOSSIBLE due to the volume of mail received. Full addresses will only be printed when requested and letters may be eaten for reasons of space.

HELPI

I'm a student of the Media at Birmingham Polytechnic who has chosen *Doctor Who* and the fandom cult for her final year dissertation. I would greatly appreciate hearing from fans of the show regarding their opinions of the series, its future and the cult following it receives. I would especially like to hear from organisers of fan groups, fanzine producers and anyone professionally (aspiring or otherwise) involved with the programme. All replies will be greatly received, replied to and

credited in my final report. Take pity!

Jane Walker,
158 Aston Lane,
Perry Bar,
Birmingham
B20 3HA

THE VIDEO DEBATE

I own a copy of the BBC Wimbledon '90 Day by Day home video. It has a running time of 179 minutes. Now at twenty-five minutes per episode even a six part adventure with full credits would not run for three hours - so if it can be done for a tennis video, why not *Doctor Who*?

Ian White,
Witham,
Essex

My pals at BBC Enterprises suggest that it is far cheaper to do sports videos because you don't have to pay actors, writers

and other folk involved with a drama production. Me? I'd do it for nothing, so why haven't they asked..?

Stephen Moore (DWM 183) surely misses the best way of issuing *The Edge of Destruction* and *The Rescue* on video, ie in conjunction with *The Keys of Marinus* and *The Romans* respectively. In the latter case this would create the equivalent of a six parter but I have to say that I agree with Richard Yardley's comments (DWM 183) regarding the fans who 'whinge and moan' on this move and who may prevent the release of some excellent stories.

John Winterton,
Motttingham,
London

On this subject we also heard from Richard Develyn of East Sussex who thought a horticultural theme would make a good pairing for *Black Orchid* and *The Seeds of Doom*. Edward Parsons of Stourbridge thinks *The Rescue* and *The Edge of Destruction* should be on one tape, with another that features *The King's Demons* and *The Awakening*, and a third with *Black Orchid* and *K9 and Company*. Mark Barnett from Bristol however elects to put the two aforementioned Hartnell quickies on a tape with *Planet of Giants*!

Of course, *Doctor Who* hasn't been the same since they wrote me out of the comic strips, but a lot of you have enquired about our story in DWM 183 regarding a possible...

NEW SERIES AT LAST?

The use of new (and I suspect inexperienced) writers for the proposed new independent production of *Doctor Who* gives cause for concern. This has been a criticism levelled against the latter JNT years. A mix of established and new writers would work far better in aiding the

series' continued growth and development. The ideas in the pilot sound excellent, particularly the re-designing of the Cybermen. In the long run, however, good visuals are not enough. Having caught the viewers' eye, the series must have a clear and comprehensive narrative in order to sustain it.

Gary Phillips,
Rotherham,
South Yorkshire

Although a new season of *Doctor Who* will be very welcome, all of the new companies reportedly bidding seem to have a new Doctor in mind. Before they do this, I think they should consider Sylvester McCoy appearing in, at least, the initial stories. This will make for a smoother transition into a new Doctor.

Janet DeStefano,
Illinois,
USA

We also heard from Scott Michell of Wokingham who wondered if we would pass suggestions and comments onto Dark Light. Yes, we can do that, but please keep them brief, except of course, requests to get me a part!

S. Mackintosh of Surrey does not feel that the fifty minute self-contained episode format will work, nor does Matthew Pearson of Bangor or James Faith of Reading. All feel that this would destroy the cliffhanger idea which has, they say, been instrumental in *Doctor Who*'s success over the years.

AFTER IMAGES

After watching the final episode of *The Time Meddler* repeats, I realised that the Doctor seemed to be rather hypocritical in his treatment of the Monk.

The Doctor's reason for stopping the Monk's scheme was that the meddler's interfering with Earth's time stream would result in the death of hundreds of

DATA COILS

Entries 50p per word, cheques, postal orders or International Money Orders payable to Marvel Comics Ltd. Amount includes VAT: multiple entries (i.e. an entry appearing in more than one issue) will be placed at 10% discount. PLEASE WRITE YOUR ENTRY CLEARLY. Send to Jane Smale, DWM Data Coils, Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. For copyright reasons, we cannot accept offers to swap or sell video material. All entries must be received by deadline specified: late entries will be held over until the next issue. Cancellations should be in writing six weeks prior to publication date. Conditions: Marvel Comics Ltd. reserves the right to refuse, amend, withdraw or otherwise deal with all advertisements submitted to us at our absolute discretion and without explanation. All advertisements must comply with the British Code of Advertising Practice and not contravene any regulations or provisions of the Law for the time being.

PERSONAL

SCI-FI & WHO MEMORABILIA. 294 Ringmore Way, Plymouth
DOCTOR WHO FANS SEEK NEW SEASON!
Demand a straight answer on the series' future! Apply in writing, politely stating your views, to Mr Peter Cregeen, Head of Drama Series, BBC TV Centre, Wood Lane London W12. WRITE NOW - TOMORROW IS TOO LATE!

CLUBS

When writing to the addresses below, please tell clubs you saw their address in DWM.

CLUB LIST STILL BEING COMPILED! SEND US DETAILS OF CONTACT ADDRESSES, SERVICES AND MEMBERSHIP COST.

SOUTH YORKSHIRE LOCAL GROUP Gary Phillips, 27 Wickersley Road, Broom, Rotherham, S60 3PX.

DOCTOR WHO APPRECIATION SOCIETY PO Box 3, Mountsorrel, Leicestershire LE12 7SY.
FRIENDS OF DOCTOR WHO PO Box 14111, Reading PA 19612-411 USA.

DOCTOR WHO FAN CLUB OF AUSTRALIA PO Box 148, Gladesville, NSW 211 Australia.
THE NEW ZEALAND DOCTOR WHO FAN CLUB PO Box 26311, Epsom, Auckland, New Zealand.

THE DOCTOR WHO INFORMATION NETWORK PO Box 912, Station F, Toronto, Ontario Canada M4Y 2N9.

Vikings. But since then, the Doctor has carried out a similar plan on a far greater scale - the destruction of Skaro and the CyberFleet spring immediately to mind.

Such crimes are far worse than any the Monk is likely to have committed.

Alistair Dunbar,
Annan,
Dumfriesshire

OTHER MATTERS

I recently bought a copy of **DWM** for the first time in several years and I must say how pleased I was. The balance of news, articles and fiction was good, **DWM** has certainly matured of late.

The reason I'm writing, however, is because of the inclusion of the scenario for the *Time Lord* book, *Curse of the Cyclops*. I thought this was an excellent introduction to gaming, and the style of the adventure really captured the feel of the Hartnell stories.

I hope you will continue to publish scenarios and other material for *Time Lord* in the future.

Peter Gilham,
Spondon,
Derby

IN BRIEF...

One day I actually got bored enough to read the fine print on the contents page of **DWM** 179. Black Daleks whisking eggs?!

Michelle Josefson,
Oregon,
USA

I am writing to tell you that I really like **DWM**. I have been a fan of *Doctor Who* for many years and it is brilliant to be able to keep in touch with the show. It would be great to have a new series on TV again.

Bobby Loughlin,
Preston,
Lancs.

I totally agree with you! But only if I'm in it... I need a better job than eating letters - oops...

NEXT ISSUE

Enlightenment archived, including a feature on its production by director Fiona Cumming! Plus all our regular features, including an in-depth look at the *Resistance Is Useless* special and the third set of exclusive *Doctor Who* postcards! That's all in **Doctor Who Magazine** 186, on sale April 16th 1992!

LAST WORDS...

It's been nearly five years since I started work on **Doctor Who Magazine** (working as a last minute, designer way back on **Issue** 130) and this will be my last issue as day to day Editor - hence this impromptu reflection and thank yous column. Despite the trying times for the programme itself, most of the Magazine's readers have stayed with us through yet another quite unforgivable suspension. Words alone cannot express how I, and I'm sure all our readers, feel about its delayed future and the way its lead actors have been left in limbo, uncertain as to their fate. Both Sylvester McCoy and Sophie Aldred deserve far better treatment. Similarly, *Doctor Who* itself deserves better treatment. It's clear to everyone whose followed the show that it's a wonderful story telling

device and a very commercial product, perfect for a huge range of spin-off products - from computer games and movies to books and this Magazine. If you needed any concrete proof regarding the show's viability, you need look no further than the fact that this Magazine continues to be published over two years after the last new story was transmitted; the excellent sales of the sell-thru videos; and the successful sales of Virgin's *New Adventures*.

I'm reasonably confident that *Doctor Who* will return in a new format and with a new Doctor in time for its thirtieth anniversary, in November 1993. The series has weathered undue criticism (by 1965, TV critics were describing the show as washed up!) and suspension in the past. Whatever changes independent production will bring, I look forward to seeing the results.

At **DWM** we've discovered that our readers have stuck with us through many changes providing the content of the Magazine remains varied, informative and lively. Many of those changes have come in response to readers' suggestions, through letters and polls - such as expanded archives, more Nostalgia features and an extended Gallifrey Guardian. Specials have once again become a fairly regular item and I'm pleased to say that another Year Book is in production after its popular acclaim - and good sales! - last year.

DWM's heightened credibility within the BBC in the last few years has also enabled us to cover aspects of the show in far greater detail than we were able to in the past. This leads me on to the thank yous part of the column - to many staff in departments such as BBC Licensing, Photographic, Home Video, Visual Effects, Costume, Design and Picture Publicity. On a personal level, my thanks especially to Richard Hollis, Bobbie Mitchell, Vicky

Thomas, David Jackson and Adam Lee.

Outside the BBC, it's impossible to name all the people whose help has proved invaluable during the last five years. At Marvel itself, the designers and production staff who helped bring the title out on time. On the freelance side, the feature writers, the photographers, the comic strip writers and artists, the cartoonists, and the understanding people who've been interviewed, pictured and assisted with innumerable features, including staff at Virgin Books and other *Doctor Who* licensees. In particular however I would like to note the incalculable assistance of regular contributors David Howe, Andrew Pixley and Gary Russell (the latter of course taking up the gauntlet to edit **DWM** from next issue). Raymond Cusick, Barry Newbery,

Stephen James Walker, Marcus Hearn, Dominic May, Lee Sullivan, Andrew Cartmel, John Ridgway, Adrian Rigelsford, Gary Downie, Dallas Jones, Mark Gasper, Tim Quinn, Dicky Howett, Nick Miller, Paul Vyse, Paul Cornell, Sarah Cheesman and many others - thank you. But thanks especially to John Nathan-Turner for his invaluable help. In addition to all the other duties as the show's most recent producer, he took on the gruelling duty of being the **DWM** adviser and is still at it. Without him, many of the features we've run would have been impossible.

Editing **DWM** has been a gruelling task. Late nights finishing columns and editing comic strips. Selecting photographs, preparing publicity material, proofing typesetting, costings, arranging interviews, *being* interviewed, feature writing, attending recording sessions, fending off the occasional complaint, facing gruelling interrogations about the fate of Frobisher at conventions, fathoming new desktop technology - the job is probably unique! From this I'm moving over to what is already proving another gruelling but exciting task - helping to shape an entire new universe for Marvel UK and editing four new titles - but I shall *never* regret working on this one.

Finally, my thanks to you, the readers who rewarded all that work with your continued support. I've met some of you at the many conventions I've attended both in Britain and the United States and of course, your letters have always proved lively in their of the work put in on this title! Without *your* enthusiasm, critical or otherwise, I think any editor would have given up long before this. Thanks to you then, for making the last five years an unforgettable and generally enjoyable experience. See you in the funny pages...

John Freeman, February 1992.



Just one unforgettable moment: cabaret with Sophie Aldred at a convention!

THE DALEKS

by TERRY NATION

As featured in the BBC TV series "DR. WHO"



The Daleks want possession of a Krattorian slave trading space ship which has landed on their planet. The emperor Dalek captures Sala, leader of the slaves...

STRANGE CREATURE FROM THE SKIES. WE HAVE LEARNED OF YOUR FLIGHT AND HAVE DECIDED TO HELP YOU.

BUT... WHO ARE YOU?

WE ARE THE DALEKS. LET US PLAN TOGETHER.



ON THE SURFACE OF SKARO, ASTOLITH FACES THE FURY OF THE SLAVE TRADERS... AND THE TREACHERY OF SALA'S UNCLE, ANDOR.

I KNOW YOU AND SALA PLANNED TO REBEL AGAINST ME... WHERE IS SHE?

I DON'T KNOW.

HE KNOWS.



AND NOW YOU KNOW WHAT HAPPENS TO TRAITORS, ANDOR!



I SEE WE HAVE FED YOU TOO WELL, ASTOLITH. TELL ME WHERE SALA IS, OR I'LL STARVE ALL OF YOU FOR A WEEK.

SUDDENLY THE DOOR SLIDES OPEN...

HERE I AM, KEST. I'VE FOUND THE REASON FOR THE MAGNETIC INTERFERENCE THAT'S UPSETTING THE INSTRUMENTS OF YOUR SHIP.



INTERESTING. BUT WHY SHOULD A REBEL SUDDENLY WANT TO BE SO HELPFUL?



BECAUSE IF I DON'T TELL YOU, WE'LL ALL DIE. OUTSIDE THIS SHIP IS A POWER ALMOST READY TO DESTROY US. LET ME SHOW YOU.

VERY WELL, SALA. I'LL COME WITH YOU. BUT IF THIS IS ANOTHER TRICK I WILL KILL YOU ALL MYSELF!



WATCHING FROM HIS UNDERGROUND CITY, THE DALEK EMPEROR REJOICES THAT HIS VICIOUS PLAN IS WORKING...

THE CREATURE BELIEVES WE WILL HELP HER. SHE HAS AGREED TO LURE THE OTHERS FROM THE SHIP. WHEN NO HELP COMES, THEY WILL QUARREL AND KILL EACH OTHER. ALL WE HAVE TO DO THEN IS TAKE THEIR SHIP!



STOP PRESS

FIREBALL XL5

(see page 4)

Space engineers report that because of a technical fault in the Neutronal Radar Satellite, Fireball XL5 pictures and report will be released via LASER-ACCELERATED SPEC-IMPROVEMENT.

BUYING PANIC

Excited newsgangs are reporting a near buying panic for TV21. One newsgang has reported that if they could have doubled my sales I'd had the extra copies. Now I'm warning everyone that if they want to make sure of their copy of TV21 they must place a regular order!

THE DALEKS by TERRY NATION

As featured in the BBC TV series "DR. WHO"



The Daleks decide to take over a slave vessel, captained by Kest, which has landed on Planet Skaro. Sala, one of the slaves, is tricked into believing the Daleks are trying to help her and she leads Kest from the ship explaining that his craft is in danger...



VERY WELL, SALA, SOME POWER IS INTERFERING WITH MY SHIP, SO I WILL GO WITH YOU.



GUARD THEM! ASTOLITH AND SALA WILL COME WITH ME.

WHAT'S THE IDEA?

TRUST ME. I'VE MADE NEW FRIENDS. THEY'RE CALLED DALEKS.

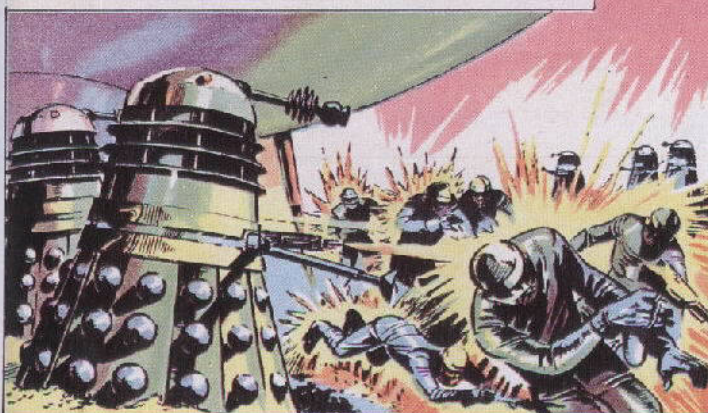


THEY KNOW ABOUT KEST. THEY'RE GOING TO HELP US BY AMBUSHING KEST IN THESE MOUNTAINS.

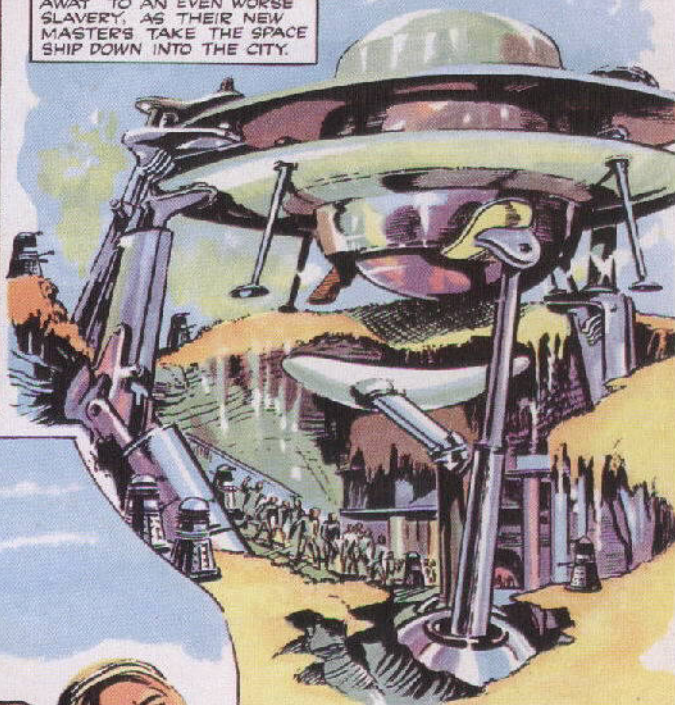


BUT THE DALEKS HAVE NO INTENTION OF KEEPING THEIR PROMISE. QUIETLY, THEY ISSUE OUT OF THEIR UNDERGROUND CITY AND SURROUND THE SPACE SHIP.

WHAT'S THAT... THOSE THINGS? WHERE DID THEY COME FROM?



THE SLAVES ARE LED AWAY TO AN EVEN WORSE SLAVERY, AS THEIR NEW MASTERS TAKE THE SPACE SHIP DOWN INTO THE CITY.



KEST HAPPENS TO LOOK BACK...

IT WAS A TRICK. YOU LURED ME AWAY SO THAT MY SHIP COULD BE STOLEN!



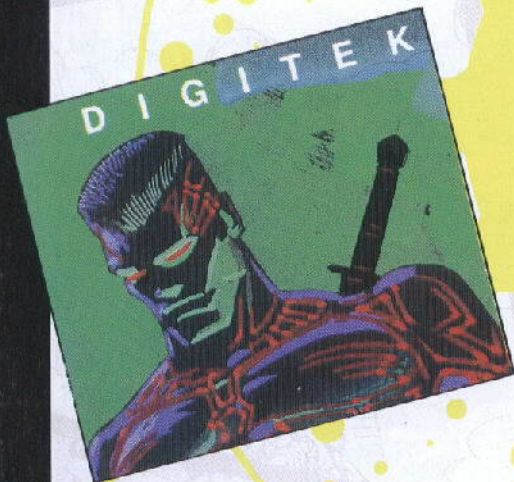
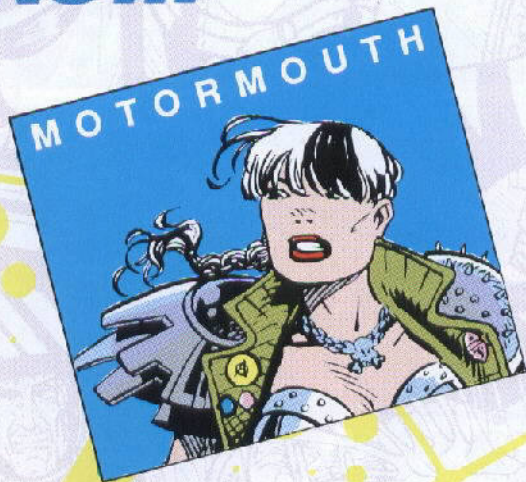
WHERE IS IT, ASTOLITH? SPEAK, OR SALA DIES!

It has just been reported over the Laser-Accelerated Spectroview that Space Station M6 has launched an Emergency Rescue Ship in a desperate bid to save Colonel Steve Zodiac, Professor Matic and Doctor Venus who are at this minute stranded in space! Even so, there is little hope that the Rescue Ship can possibly reach the Firewall crew before the life-giving effect of the oxygen pills they have taken runs out completely.

STOP PRESS
Emergency Rescue Bid
(see pages 14-15)

THE MARVEL UK UNIVERSE

BEGINS...



THE NEW
BRITISH MARVEL
SUB-UNIVERSE IS
ONLY MONTHS
AWAY...
THE **ACTION**
STARTS HERE...

